Baedeker's

SOUTHERN ITALY

AND

SICILY

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Wales, see *Great Britain.*

Yugoslavia, see *Dalmatia.*

600
10/2

SOUTHERN ITALY

AND

SICILY

Money Table

Approximate Equivalents (comp. p. xi).

American		Italian	English		
$	c.	*Lire*	*l.*	*s.*	*d.*
—	5	1	—	—	$2^1/_2$
—	11	2	—	—	5
—	16	3	—	—	$7^3/_4$
—	21	4	—	—	10
—	26	5	—	1	1
—	32	6	—	1	4
—	37	7	—	1	6
—	42	8	—	1	9
—	47	9	—	1	11
—	53	10	—	2	2
1	—	19	—	4	1
1	5	20	—	4	4
1	58	30	—	6	6
2	11	40	—	8	8
2	43	$46^1/_4$	—	10	—
2	63	50	—	10	10
3	16	60	—	13	—
3	68	70	—	15	2
4	21	80	—	17	4
4	74	90	—	19	6
4	87	$92^1/_2$	1	—	—
5	—	95	1	—	7
5	26	100	1	1	8
10	—	190	2	1	1
10	53	200	2	3	3
15	79	300	3	4	11
21	6	400	4	6	6
24	33	462	5	—	—
26	32	500	5	8	2
31	57	600	6	9	9
36	84	700	7	11	5
42	11	800	8	13	1
47	37	900	9	14	8
52	63	1000	10	16	4

ITALIA MERIDIONALE
Scala di 1: 1350000
Chilometri (111,307 - 1°)
English miles (69,15 - 1°)
Abbreviazioni: C. Capo, Can. Canale, C.a Cast.o Castello, F. Fiume, G. Golfo, I. Isola, L. Lago, Mass.a Masseria, M. Monte, M.ti Monti, Mon.a Montagna, pgio. Poggio, P.so Passo, P.te Ponte, P.ta Punta, P.so Piano, S. San, Santa, Staz. Stazione, T.ta Tenuta, T.re Torre.
Ferrovia
Tramvia
Strada carrozzabile
Acquedotto Pugliese
Limite di Provincia
MARE ADRIATICO
MARE TIRRENO
Golfo di Manfredonia
Golfo di Gaeta
Golfo di Napoli
Golfo di Salerno
Golfo di Policastro
GOLFO DI TARANTO
Isole di Tremiti
Isole di Ponza
Stretto di Otranto
ROMA
NAPOLI
CAMPANIA
BASILICATA
CALABRIE
PUGLIE
ABRUZZI
MOLISE
Longit.ne Orientale 15° da Greenwich
Geograph. Anstalt von Wagner & Debes, Leipzig

Fahneitock

SOUTHERN ITALY AND SICILY

WITH EXCURSIONS TO

SARDINIA, MALTA, TRIPOLI, AND CORFU

HANDBOOK FOR TRAVELLERS

BY

KARL BAEDEKER

WITH 75 MAPS AND PLANS

SEVENTEENTH REVISED EDITION

LEIPZIG: KARL BAEDEKER, PUBLISHER
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1930

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"Go lytel boke god sende the good passage . . .
And specyally let this be thy prayere
Unto hem al that the wyl rede or here
Where thou art wronge after her helpe to cal
The to correcte in any parte or all."

Sir Richard Ros

Made and Printed in Germany

PREFACE

The HANDBOOK FOR SOUTHERN ITALY † was first issued in 1867 and now appears in its seventeenth edition. Its chief object is to enable the traveller so to employ his time, money, and energy that he may derive the greatest possible amount of pleasure and instruction from his visit. The vigorous development of the Italian nation, in which the southern provinces have played their part, has necessitated a drastic remodelling of the handbook, which now includes Tripolitania, owing to its accessibility to tourists.

The handbook is based on the personal experiences of the Editor and his staff, obtained in the course of frequent visits, and on the most reliable and up-to-date information available. The new introductory sections on history and art are by *Dr. H. Nachod;* the geographical sketch is by *Prof. S. Passarge* (of Hamburg). The Editor has also received valuable aid from official sources and from numerous English and American friends. The systematic arrangement of Baedeker's Handbooks has proved itself the most acceptable to travellers, and the most flattering testimony to its merits is that it has been adopted in other works.

The attention of MOTORISTS is drawn to the introductory article (p. xix) and to the brief notes on main roads (mileages and altitudes) given at the beginning of each route. On the margins of the maps and plans are indicated the direction and distance by road of the nearest important towns. In the map of Sicily the roads served by motorbuses are marked green.

The MAPS and PLANS are carefully revised for every edition of the handbook. For this edition a new map of the E. coast from Ancona to Pescara has been added, while the plans of Bari, Messina, Naples (inner town), Selinunte, Syracuse, Tripoli, and Valletta have been entirely redrawn. Lists of streets are attached to the plans of Naples and Palermo.

The latest INFORMATION about travelling, tourist resorts, etc., is obtainable gratis from the official information bureaux of the *C.I.T.* (Compagnia Italiana pel Turismo; p. xvi). The London offices of the *British-Italian League,* founded in 1916 to promote friend-

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† The contents have been divided into five sections (Introduction; pp. 1-212, 213-298, 299-460, 461-552), each of which may be separately removed by cutting the gauze visible on bending the book sharply back at the beginning and end of each section. To each section is prefixed a list of the routes it contains, so that each forms approximately a complete volume, for which separate covers are on sale.

ship between the two countries, are at 74 Grosvenor St., W. 1; the New York offices of the *Italy-America Society*, founded in 1918, are at 25 West 43rd St.

Hotels. The Editor has endeavoured to enumerate not only the first-class hotels, but many others of more modest pretensions, which may be safely selected with little sacrifice of comfort and some saving of expenditure. The prices given in the handbook refer to the height of the season (comp. p. xiv), and are based principally upon information supplied by the proprietors themselves. Asterisks indicate those hotels (and restaurants) which the Editor has reason to believe to be specially worthy of commendation, while other houses, when good of their class, are described as 'good' or 'well spoken of'. At the same time he does not doubt that equally comfortable accommodation may sometimes be obtained at other establishments. To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers is the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

For the improvement of this work the Editor confidently looks forward to a continuance of those valuable Corrections and Suggestions with which travellers have long been in the habit of favouring him. Hotel-bills, with annotations showing the traveller's opinion as to his treatment, are particularly useful.

Abbreviations

Alb. = Albergo (hotel, inn).
b. = born.
B. = breakfast.
c. = centesimi or circa (about).
d. = died.
d. = English penny.
D. = dinner.
gr. = gramme.
kg. = kilogramme.
l. = left.
l. = English pound or sovereign.
L. = luncheon.
L. = lira (plural 'lire').
M. = English mile (comp. below).
P. = pension (i.e. board and lodging).
Pl. = plan.
r. = right.
R. = room or route.
rfmts. = refreshments.
Rist. = Ristorante (restaurant).
s. = English shilling.
S. = supper.
Tratt. = Trattoria (restaurant in Italian style).

The number of *Feet* given after the name of a place shows its height above sea-level. — *Distances* on railways and main roads are given in English miles, reckoned from the starting-point of the route; those on walking routes are reckoned from point to point and are usually expressed by the time taken by an average walker.

Asterisks are used as marks of commendation.

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I. Expenses. Money. Language. Passports. Custom House. Time.

Expenses. The expenditure of an average traveller, over and above railway and other fares, may be estimated at 80-110 *L.* per day, or at 65-80 *L.* when a prolonged stay is made at one place; but those acquainted with the language and the country, if content with modest accommodation and meals, may travel for much less, especially when forming members of a party.

Money (comp. the table facing the title-page). The monetary unit of Italy is the *lira* (*L.*; plural *lire*) of 100 *centesimi*, stabilized in Dec. 1927, and the gold basis of exchange is now at the rate of 92·46 *L.* to the English pound and 19 *L.* to the United States dollar. There are coins of 20, 10, and 5 *L.* in silver (not to be confounded with the somewhat similar nickel pieces), 2 *L.*, 1 *L.*, 50 c., and 20 c. in nickel, and 10 c. and 5 c. in copper. Gold coins are not in cir-

culation. The treasury notes of 25, 10, and 5 *L.* were withdrawn from circulation in 1929. Bank-notes for 50, 100, 500, and 1000 *L.* are issued by the *Banca d'Italia;* those of the Banco di Napoli and Banco di Sicilia were still accepted in 1930. Doubtful coins and notes are now rarely met with. Notes pieced together with sticking-paper are valid only if the numbers correspond. The 5 c. piece is known as *soldo* (comp. the French 'sou'), and prices are still sometimes reckoned in soldi (5, 10, 12 soldi = 25, 50, 60 c.).

Letters of Credit or *Travellers' Cheques*, obtainable at the principal British or American banks and tourist agencies, form a safe and convenient way of carrying money. English and American bank-notes should be changed at Naples, Palermo, or some other large city. Before entering Italy the traveller should provide himself with a small amount of Italian money, to meet preliminary expenses and to save loss on exchange at the frontier stations.

Language. The traveller's previous study of Italian will be amply repaid in the course of his journey. English and French are spoken in the best hotels at Naples, Palermo, Syracuse, Taormina, and other well-known tourist resorts, but seldom off the beaten track. Those who know the language save money (not being restricted to first-class hotels), preserve their independence, and find employees and officials more obliging.

A few words on the PRONUNCIATION may be acceptable here. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard, *cio* and *gio* are pronounced cho and jo. *H* is mute. *R* is slightly rolled. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyĭ and lyĭ. For example: *Chioggia* 'kioddja', *cicogna* 'chikonya', *Giovanni* 'jovanni', *Gennaio* 'jennâio', *fascio* 'fasho'. The vowels *a*, *e* (never mute), *i*, *o*, *u* are pronounced ah, ā (as in 'fate'), ee, o, oo; in diphthongs each vowel is pronounced separately. — As a rule the stress falls on the penultimate syllable in Italian. The accent is written on the final vowel only; those written on other vowels (i.e. antepenultimate or penultimate) in the text of the handbook are inserted to aid pronunciation, *é* and *ó* indicating close sounds (as in 'merry' and 'own'), *è* and *ò* open sounds (as in 'were' and 'tropic'). — The polite form of address is *Lei* (plur. *Loro*); *Voi* is used in mercantile correspondence and in addressing the lower classes.

The numbers 1-20 are: *uno* (*un*, *una*), *due*, *trĕ*, *quāttro*, *cinque*, *sèi*, *sette*, *otto*, *nove*, *dièci*, *ùndici*, *dódici*, *trédici*, *quattórdici*, *quíndici*, *sédici*, *diciassètte*, *diciòtto*, *diciannòve*, *vénti;* 30-100: *trénta*, *quaránta*, *cinquánta*, *sessánta*, *settánta*, *ottánta*, *novánta*, *cènto;* 1000: *mille*.

Some of the more important words und phrases useful on the railway, in restaurants, for washing lists, etc., are given on pp. xvi, xxi, xxxiii, etc.

Passports (*passapòrti*) are essential for foreign travel (they must be shown on entering museums for which no admission-fee is charged; see p. xxvi). British subjects obtain them direct from the Passport Office, 1 Queen Anne's Gate Buildings, Dartmouth St., London, S.W. 1 (branch office at 36 Dale St., Liverpool), or through the usual tourist agents. In the United States application should be made to the Bureau of Citizenship, State Department, Washington, D.C. — VISAS are unnecessary for British subjects visiting

Italy, France, Belgium, Holland, Switzerland, Austria, Germany, etc. United States subjects require a visa for every European country except Italy, Belgium, Switzerland, Denmark, and Sweden. — Within three days of their entry into Italy foreigners must make the prescribed declaration (*dichiarazione di soggiorno*) at the police office (*questura*), but this is usually done through the hotel proprietor. The receipt (*ricevuta*) should be carefully retained, as it is often asked for when the country is quitted.

Custom House (*Dogana*). All articles liable to duty should be immediately declared. Tobacco, cigars (ten only duty-free), cigarettes, chocolate, playing-cards, matches, mechanical lighters, etc., are taxed, but articles of personal use (including optical instruments and photographic apparatus) and small quantities of food are passed free. Custom-house receipts should be retained, as they are sometimes asked for by excise officials in the interior. Weapons of all kinds are liable to confiscation. No one may carry them without a licence, on pain of imprisonment. *Armi insidiose*, i.e. concealed weapons (including knives with fixable blades or with blades over $1^9/_{16}$ in. in length), are absolutely prohibited. It is advisable to accompany one's luggage through to Italy (rather than send it in advance; comp. below) and to superintend the custom-house examination in person. It is possible to register luggage through to one of the principal custom-houses in Italy and have it examined on arrival there, instead of at the frontier. Similarly it may be examined in Italy before starting homeward. Hand-luggage is nearly always examined in the train. Luggage is best sent in advance through the American Express Co. or other goods-agents. — The municipal tax on comestibles (*Dazio consumo*), hitherto levied at the entrance of large towns, was abolished in 1930.

For the return-journey it should be remembered that the chief articles dutiable in Great Britain are tobacco, silk and artificial silk in any form, wine and spirits, perfumes, chocolate and sweetmeats, saccharin, coffee, cocoa, watches and clocks, scientific and musical instruments, cameras and field-glasses, matches, mechanical lighters, playing-cards, and dried fruits. Foreign reprints of copyright or banned English books are confiscated. Merchandise may not be imported in luggage. The customs examination is usually strict. — Export of works of art, see p. xxvii.

Time. Central European Time (Italy, Switzerland, Austria, Germany, etc.), called Ora dell'Etna in Italy, as its meridian (long. 15° E. of Greenwich) passes through the crater of that volcano, is one hour in advance of West European or Greenwich time (Great Britain, France, Belgium, etc.). It corresponds, however, with the 'summer time' adopted in Great Britain, France, and Belgium. — For official purposes the 24-hour system of expressing time has been introduced into Italy (also France, Belgium, Switzerland, Germany, and Austria); thus 'alle tredici' signifies 1 p.m., 'alle venti' 8 p.m., and so on.

II. Travelling Season.

The best time for Naples, and still more for other parts of S. Italy and Sicily (comp. p. 300), is spring, from the end of March to the beginning of June, or autumn, from the end of September to the beginning of November. In autumn the number of visitors is much less than in spring, so that there is then rarely any trouble in finding accommodation. September is usually oppressively hot, with numerous thunderstorms. The winter months (latter half of November, December, January, and February), the least favourable period for travelling in any part of Italy, had better be devoted to Rome or to one of the more frequented resorts of Sicily. In midsummer, from the middle of June to the end of August, the scenery is in perfection and the long days are hailed with satisfaction by the enterprising traveller, but he will soon experience the enervating effects of exposure to the fierce rays of an Italian sun (comp. p. xxx). In the environs of Naples the hot season is best spent at Capri, Sorrento, Amalfi, Castellammare (sea-bathing at all these), Ravello, Cava dei Tirreni, or Agerola.

The Tourist Parties organized throughout the year by various agencies enable the traveller to inspect the principal points of interest without being troubled by linguistic difficulties, the ordering of meals and beds at an hotel, and the transport of luggage, but he must naturally surrender, to a great extent, his freedom of choice of companions and the disposal of his time. Moreover, the sightseeing programmes are often limited in scope and the reverse of leisurely (comp. p. xxxi).

At p. 39 the traveller will find various plans for excursions in the environs of Naples, and at p. 300 are others for a tour in Sicily.

III. Routes from England to Italy.

A. By Railway.

The following are the chief railway routes from *London to Naples*. All the trains start from Victoria Station (Southern Railway). The Continental trains are composed of through carriages, sleeping-cars (1st and 2nd class only), and restaurant cars. Single tickets are valid for 30 days, return-tickets for 45 days. Children's tickets (age-limits 4-10) are issued at half-fares on single tickets only. Seats may be reserved in advance. Heavy luggage must be registered, and travellers are recommended to insure it at a tourist agency or on application at the booking office. Passport and customs examinations (comp. pp. xii, xiii) are held at each frontier-station (printed in italics in the following list). Fares and services are liable to frequent alteration; for full information apply to the Continental Enquiry Office at Victoria Station, S.W. 1.

(1) Viâ Folkestone and *Boulogne* (sea-passage 1½ hr.), Paris, Dijon, *Modane*, **Mont Cenis Tunnel**, Turin, Genoa, Pisa, and Rome, 1350 M.: ROME EXPRESS, a train de luxe with 1st class sleeping, dining, and saloon cars Boulogne-Rome, daily in 39 hrs. (fare 10*l.* 1*s.* 8*d.*; supplement 6*l.* 8*s.* 3*d.*). From Jan. to April the Boulogne-Rome sleeping-car is extended from Rome to Palermo thrice weekly and from Rome to Syracuse four times weekly.

(2) Viâ Dover and *Calais* (sea-passage 1¼ hr.), Laon, Chaumont, Belfort, *Delle*, Berne, **Lötschberg Tunnel**, Brigue, **Simplon Tunnel**, *Domodossola*, Milan, Genoa, Pisa, and Rome, 1362 M.: EXPRESS (change at Milan), with through-carriages Calais-Milan and Milan-Naples and sleeping-car Milan-Naples, daily in 43 hrs. Fares: first class 10*l.* 12*s.* 3*d.*, second class 7*l.* 6*s.* 9*d.* (return 19*l.* 10*s.* 1*d.*, 13*l.* 13*s.* 7*d.*).

(3) Viâ Dover and *Calais* (sea-passage 1¼ hr.), Laon, Chaumont, Belfort, Mulhouse, *Bâle*, Lucerne, **St. Gotthard Tunnel**, *Chiasso*, Milan, Genoa, Pisa, and Rome, 1410½ M.: EXPRESS (change at Milan), with through-carriages Calais-Milan and Milan-Naples and sleeping-car Calais-Bâle (1st class only) and Milan-Naples, daily in 43 hrs. Fares as for route 2.

B. By Air.

Air Union thrice weekly from London (motor from 52 Haymarket, S.W. 1, to Croydon aerodrome) viâ Paris, Lyons, and Marseilles to Genoa in 11½ hrs.; fare 15*l.* 3*s.*, return-ticket 28*l.* 16*s.* From Genoa to Rome and Naples, see p. 28.

Each passenger is allowed 15 kg. of luggage free; excess is charged at 2*s.* 11*d.* per kg. — Meals are usually served on board, otherwise luncheon baskets may be obtained at the aerodrome restaurant.

C. By Sea.

Regular sailings are made by the liners of the undermentioned companies. The fares average 17-25*l.* and the voyage lasts about 8 days. Special trips are made from time to time, particulars of which may be had on application to the steamship companies (London addresses given below) or to any travel agency (C.I.T., see p. xvi; Thos. Cook & Son, Berkeley St., Piccadilly, etc.; American Express Co., 6 Haymarket, S.W. 1; etc.).

TO GENOA: from London by the *Union Castle Mail Steamship Co.* (3 Fenchurch St., E.C. 3); from Southampton by the *Nederland Royal Mail Line* (60 Haymarket, S.W. 1) and the *German Africa Service* (Greener House, Haymarket, S.W. 1). — TO NAPLES: from London by the *Orient Line* (5 Fenchurch Avenue, E.C. 3) and the *Nippon Yusen Kaisha* (25 Cockspur St., S.W. 1).

American travellers may reach Italy direct by the steamers of the *Dollar Line*, *Fabre Line*, *Cosulich Line*, *Lloyd Sabaudo*, and the *Navigazione Generale Italiana*, plying from Boston and New York (fares from about $ 140).

IV. Railways. Motorbuses. Tramways. Cabs. Air Services.

The official TIME TABLE, entitled *Orario Generale* and published monthly by Fratelli Pozzo at Turin, is on sale at all the railway stations and contains also tramway, motorbus, steamer, and air travel information (price 5 *L.*; smaller editions for Central and Southern Italy, 1 *L.* 10 c. each, are sold also at the newspaper kiosks, but, owing to their incompleteness, are not so useful). — Comp. also *Cook's Continental Time-Table* (*2s. 6d.*; published monthly) and *Bradshaw's Continental Guide* (*3s. 6d.*; published 8 times a year).

The ITALIAN STATE TOURIST DEPARTMENT, known as the 'Ente Nazionale per le Industrie Turistiche' (abbreviated E.N.I.T.; headquarters at Rome, Via Marghera 6), was founded in 1919 with the aid of the State Railways and the Touring Club (p. xxi). Its object is the improvement of travel facilities, and its activities include the annual publication of a list of hotels, with their charges. Its information bureaux and railway booking-offices, managed by the *Compagnia Italiana pel Turismo* (C.I.T.), are to be found in all the large towns of Italy and in several foreign cities, e.g. in London (16 Waterloo Place, S.W. 1), New York (749 Fifth Avenue), Paris (34 Rue du 4 Septembre, corner of Place de l'Opéra), Brussels (44-46 Boulevard Adolphe-Max), etc.

Railways. The main lines are owned by the state ('Ferrovie dello Stato', abbreviated 'FF.SS.'), a few local lines only being private property. As a rule the trains are now very punctual. Several sections are electrified. Besides the international 'trains de luxe' and the 'rápidi' (p. 2; both with supplementary fares), there are expresses (*treni direttissimi;* 1st and 2nd class only), fast trains (*diretti;* 1st, 2nd, and 3rd class), and ordinary trains (*accelerati, omnibus, misti,* i.e. 'mixed' goods trucks and passenger coaches; 1st, 2nd, and 3rd class). Sleeping-cars (1st and 2nd class) and dining-cars are attached to the 'trains de luxe', expresses, and, occasionally, the fast trains. On the narrow-gauge lines (*linee a scartamento ridotto*) the compartments are of the 1st and 3rd class only. The 3rd class (and even the 2nd) is generally crowded, especially on express trains (worst in the afternoon and evening), but Italian travellers are always polite, even in crushes, especially to ladies (there are no compartments 'for ladies only'). Public officials, journalists, and workmen often travel at half-fare (*metà prezzo*). Seats in the 1st and 2nd class may be reserved in advance (*prenotazione posti;* 5 or 3 *L.*), either at the booking office (at least 2 hrs. before the departure of the train) or through the town office (see p. xvii). Smoking-carriages are labelled *fumatori,* non-smoking *vietato fumare.* Useful phrases: *prendere* or *fare il biglietto,* to take a ticket; *scusi, è preso questo posto,* excuse me, but is this seat taken? *Quanti minuti di fermata,* how long do we stop here? *Si cambia treno,* change trains! *Da dove parte il treno per . . . .,* where does the train for . . . . start from? *Quale binario,* which platform? (on most routes the trains still run on the left-hand track, as in England, but they are gradually

being changed over to the right). *Sarò in coïncidenza per . . . .*, Shall I get a connection for . . . .? *Capostazione*, station-master; *conduttore*, guard; *uscita*, exit (where tickets are given up).

TICKETS. At large stations the booking office is open 40 min., at small stations 20 min., before the trains start. Passengers are not admitted to the waiting rooms without tickets. Interpreters are on duty at large stations. In towns of any importance a ticket (*biglietto*) may be taken at a tourist agency or at the town office (*agenzia di città*) of the railway at a small extra charge. Tickets taken on the train at intermediate stations cost 2 *L.* extra. On application to the conductor passengers may change to a higher class on payment of the difference. Fares are reckoned according to two tariffs, the price per kilometre decreasing as the distance increases: (a) ordinary trains for distances up to 400 km. ('Tariffa a base costante', see Table A in the official time-table); (b) ordinary trains for distances of over 400 km. and all express and fast trains ('Tariffa a base differenziale', see Table B in the official time-table). For example, by ordinary train 100 km. (62 M.) costs 47½ *L.* first class, 32 *L.* second, and 19 *L.* third; by express train 52½, 35½, and 21½ *L.* The fare from Naples to Reggio (473 km. or 294 M.) is 210, 142, 83½ *L.* Tickets for distances over 200 km. are valid one day for every 100 km., not counting the day of issue; one break of journey, without formality, is allowed in a journey of less than 300 km., two from 300 to 600 km. (e.g. from Naples to Reggio), three from 600 to 900 km., etc. Return-tickets (*andata-ritorno;* for distances over 100 km. issued only between provincial capitals) are available for two days up to 100 km., three up to 200 km., four up to 300 km., and six for longer journeys; they do not entitle the passenger to break his journey en route. — Travellers from abroad may obtain circular tickets with fixed itineraries between two frontier-stations, called '*Al Sud delle Alpi*' (South of the Alps) and containing coupons according to tariff B (see above); they are valid for two months and entitle the passenger to break his journey as often as he likes. — Excursion tickets at reduced rates (sometimes 50% less than the ordinary fare) are issued for exhibitions and other special occasions, for the spring season in Sicily ('Primavera Siciliana'), etc., but the conditions of issue are rather rigid.

Those who have LUGGAGE to register (*spedire* or *far registrare il bagaglio;* trunks must be locked) need not purchase railway-tickets, so that luggage may be sent in advance without any difficulty. Hand-luggage taken into the compartment must not exceed 20 kg. (44 lb.), otherwise it is liable to be weighed and charged for. The porter (*facchino*) conveying luggage to the cab charges 60 c. per package up to 20 kg., and 80 c.-1 *L.* for each heavier package (minimum 1 *L.*). For left luggage (*dare in de-*

pòsito, depositare) the charge is 1 *L.* per package per day (minimum 1 *L.* 60 c.).

Luncheons, in paper bags (*cestino;* 7½-15 *L.*; cold meat, bread, fruit, wine, etc.), sometimes quite good, may be obtained at the railway refreshment rooms, but on the whole one fares better in the restaurant car (*carrozza ristorante*). — Pillow (*cuscino*) for night journeys, 2 *L.*

Motorbuses. Motorbus services are now very numerous in country districts; the fare is 30-40 c. per km., sometimes less. Certain routes are served by a superior type of motor-coach; otherwise the passengers are generally peasants. As the vehicles are usually crowded it is advisable to book a seat beforehand at the agency (agenzia). When there is a choice between motorbus and tram (or light railway), and the journey is a fairly long one, the latter will be found more comfortable.

Tramways are to be found in all the large towns and their suburbs. The cars keep to the right of the road, whereas *Pedestrians* in busy streets keep to the left (pedoni a sinistra) and face the traffic. Smoking is permitted in the open 'summer' cars only.

Cabs. Nearly every cab (*vettura pùbblica*) is provided with a taximeter (*tassámetro*); otherwise they ply for hire by the drive (*corsa*) or by the hour (*all'ora*). In the large towns horse-cabs are being gradually replaced by motor-taxicabs (*automòbili a tassámetro*).

Steamers. Tickets are always bought at an agency before embarking. Berths should be reserved well in advance for fairly long voyages, especially between Naples and Palermo. Short trips among the most beautiful surroundings may be taken in the bay of Naples and in the vicinity of Messina. Large and up-to-date steamers ply between Genoa and Naples, and between Brindisi, Venice, and Trieste.

Ladies should travel in the first class, but gentlemen of modest requirements will find the second cabin very fair. At many of the smaller ports passengers have to embark and disembark by means of small boats, in which case the foreigner ascertains the correct tariff from someone with local knowledge and enters the same boat with him. Complaints as to extortionate charges are addressed to the Capitanería del Porto.

Air Services. Of the numerous routes opened for passenger traffic during the last few years the following apply to Southern Italy: Genoa-Rome-Naples-Palermo (week-days; from Genoa to Rome in 3 hrs., 300 *L.*; from Rome to Naples in 1½ hr., 200 *L.*, to Palermo in 4½ hrs., 500 *L.*); Rome-Palermo-Tunis (twice weekly; to Palermo 325 *L.*); Rome-Cagliari (week-days, in 3¾ hrs., 300 *L.*); Rome-Tripoli (twice weekly; to Syracuse in 5½ hrs., 850 *L.*, to Tripoli 1600 *L.*). The air-station for Rome is at Ostia (no extra charge for the motor-ride thither). Brindisi-Bari-Ancona-Venice (thrice weekly; to Bari in ¾ hr., 100 *L.*; to Ancona in 4¼ hrs., 350 *L.*; to Venice in 6½ hrs., 500 *L.*); Brindisi-Valona (Albania).

thrice weekly; 1 hr., 160 *L.*); Brindisi-Athens-Constantinople (twice weekly; to Athens in 5 hrs., 700 *L.*; to Constantinople 1300 *L.*).

Walking Tours. Owing to the activities of the Italian Alpine Club and the increasing attention paid to various forms of sport by the whole nation, even the lower classes are taking more interest in the pleasures of walking. Prolonged tours should not be attempted in the height of summer or when the scirocco (S. wind) is blowing. Riding-animals (horses, mules, and donkeys, all three known as *vetture* in Sicily), quite safe for ladies also, are more commonly used in Southern Italy (e.g. at Vesuvius and Etna) than in the N.; they are hired for about 40 *L.* the day, including the services of the driver, who, however, expects a gratuity.

V. Motoring.

Motorists touring the Continent must, on entry into each country, deposit duty on the motor-car (or motor-cycle) and take out driving and car licences. These formalities are, however, considerably lightened for members of such organizations as the *Royal Automobile Club* ('R.A.C.'; 89 Pall Mall, London, S.W.1; annual subscription for associate members 42*s.*; light-car owners 21*s.*; motor-cyclists 20*s.*; no entrance-fee) and the *Automobile Association* ('A.A.'; Fanum House, New Coventry St., London, W.1; membership exceeds 400,000; entrance-fee 21*s.*, annual subscription 42*s.*; for motor-cycles and small cars 10*s.*6*d.* and 21*s.*; annual subscription for members of allied overseas automobile organizations, including the American Automobile Association, 31*s.*6*d.*; no entrance-fee). On indemnification of the duty, the R.A.C. and A.A. issue 'triptyques' (Italian, *trittico;* or, for more than one country, 'carnets de passages en douane' or *libretti per i transiti doganali*) for the temporary importation of a motor-car (or motor-cycle) into a foreign country or countries. The first 50*l.* has to be deposited in cash, and for the balance, either a banker's indemnity or alternatively an approved insurance guarantee is accepted. If more than one country is visited, the highest duty for which the motorist is liable has to be guaranteed. The charge for either document is 20*s.* for motor-cars, 10*s.* for motor-cycles. The triptyque (or carnet) must be stamped with visas of entry and exit at the custom-house on every frontier crossed. The validity of the document is usually one year from the date of issue.

To obviate the necessity of re-registering the vehicle, and obtaining foreign driving licences for each country, the R.A.C. and A.A. issue an International Travelling Pass (*certificato internazionale di via*), which permits the vehicle to circulate in the

principal European countries on its British registration numbers and a 'G.B.' (Great Britain) plate (*targa*). To obtain this document, each driver has to undergo a driving competence test, and the car has to be examined for road fitness, while two photographs of each driver are required. The cost of the travelling pass, including the examinations of car and one driver and the issue of a 'G.B.' plate, is 24*s.* 6*d.* from the R.A.C. and 23*s.* 6*d.* from the A.A. (7*s.* for each additional driver). Both the R.A.C. and the A.A. charge motor-cyclists 10*s.* 6*d.* for the pass and 2*s.* 6*d.* for the plate. — In some countries foreign motorists are liable to a Tax proportionate to the length of their stay; in Italy, however, they are exempt for the first three months.

The Rule of the Road in Italy is to keep to the right and to overtake on the left. At cross-roads drivers must give way to vehicles approaching on their right. There is no speed limit for touring cars or motor-cycles, except in towns and villages, where it is 15 km. (9½ M.) per hr. The numerous level-crossings unprotected by gates (*attenti al treno!*) should be approached with caution, but the actual tracks should be crossed as expeditiously as possible. The hirer of a motor-car and the chauffeur, not the proprietor, are legally liable for damages arising from an accident. The police are authorized to collect on the spot from the motorist the fine for a minor offence.

The mileages of the more important roads will be found in this handbook at the beginning of each route. Many of the roads are fairly good on the whole. A special motor-road (*autostrada*) is being constructed from Naples to Salerno (see p. 130). Motor-cars are conveyed to Sicily by the steamers from Naples and by the ferries from Reggio (see p. 295). Petrol and oil are universally procurable, and garages where cars may be hired and repaired are to be found even in the smallest towns. The principal motoring organizations in Italy are the Reale Automobile Club d'Italia (Rome, Via Po 17) and the Touring Club Italiano (p. xxi).

The following Motoring Guides and Maps may be recommended.

Guides: 'Europa Touring, Motoring Guide of Europe', the official touring reference book and atlas (1:500,000) of the *Alliance Internationale de Tourisme* (Berne, 1929; 10*s.*), 'The Cream of Europe for the Motorist' by *Charles L. Freeston* (London, Cassell, 1928; 7*s.* 6*d.*), and 'Through Europe and the Balkans', by *Lieut.-Col. Etherton* and *A. Dunscombe Allen* (London, Cassell, 1928; 12*s.* 6*d.*), all obtainable through the Automobile Association; 'Motoring through Europe', the official guide of the *International Association of Recognized Automobile Clubs* (Berne, 1928; 20 fr.) with maps on a scale of 1:1,000,000 and 1:2,000,000; 'Motoring in Italy' by *R. R. Gordon-Barrett* (London, Methuen, 1928; 7*s.* 6*d.*). Comp. also the booklet with the rules and regulations for motorists in Italy, published in Italian, English, French, and German by the *Reale Automobile Club d'Italia* (Rome, 1928; 5 *L.*), and the 'Annuario Generale' of the *Touring Club Italiano* (see p. xxi).

MAPS: 'La Grande Carta Automobilistica' (scale 1:300,000; 10 folded sheets at 10 *L.* each or 84 *L.* for the complete set), a special edition of the road map mentioned on p. lxxix, and 'Carta Automobilistica' (1:650,000; two folded sheets at 14 *L.* each), edited by the *Touring Club Italiano* (see below); 'Atlante Automobilistico Tascabile: Italia', a pocket atlas with 66 maps in 1:500,000 and 14 maps in 1:200,000, published by *De Agostini* (Novara, 1927; 114 *L.*). Road maps for separate districts, with detailed descriptions of the itineraries, are being issued by the *Automobile Club di Milano* (Via San Nicolao 16, Milan); four volumes have already appeared, i.e. 'Toscana' (1924; 30 *L.*), 'Umbria' (1926; 35 *L.*), 'Liguria' (1926; 40 *L.*), and 'Lombardia' (1927; 70 *L.*).

The **Touring Club Italiano** (headquarters at Milan, Corso Italia 10; entrance-fee 2 *L.*, annual subscription 15 *L.* 20 c., for foreigners 25 *L.* 20 c.), founded in 1894 by L. V. Bertarelli (1859-1926), is an influential association (360,000 members in 1930) which has done much for the improvement of travelling arrangements, hotels, roads, etc. Members are entitled to reduced charges at certain hotels and restaurants. It publishes several excellent maps (see above and p. lxxix) and guide-books, the monthly 'Le Vie d'Italia', the 'Annuario Generale' (with various useful information), etc.

VI. Hotels. Pensions. Apartments.

Hotels (*hôtels, alberghi*). Italian hotels are officially classed in categories: hôtels de luxe, first-class, second-class, third-class (*categoria di lusso, di primo, secondo, terzo ordine*). — FIRST-CLASS HOTELS and occasionally hôtels de luxe with an international clientele are to be found in every large town or fashionable resort. The average charge for a single-bedded room is from 25 to 50 *L.* according to situation, including light and sometimes heating (see below). Luncheon (*colazione, déjeuner;* about twelve o'clock) costs 20-30 *L.*, dinner (*pranzo, dîner*) 25-40 *L.*, without wine. Guests are expected to take their meals (except, in some cases, luncheon) at the hotel, though any such demand on the part of the management is illegal. Meals out of hours, especially in private rooms, are much dearer. For a stay of five or more days it is generally possible to arrange inclusive 'pension' terms (*pensione;* from 50-75 *L.* per day). — The SECOND-CLASS HOTELS, brought up to date in recent years, also have good beds (and, in many cases, running water in the bedrooms); the charge for a room is 10-25 *L.* There is usually a good restaurant (p. xxiii) connected with the house, and meals may be taken either there or elsewhere. — The same remarks apply to HÔTELS GARNIS or MEUBLÉS (*albergo d'alloggio*), which provide bed and breakfast only.

It is as well to ask the prices beforehand (*quanto è la camera, la pensione?*), though the charge for the room is now posted up inside it. The use of the hotel-omnibus (4-10 *L.* per person, including luggage; dearer than a cab) and, sometimes, central heating (2-5 *L.* per day) are extras. Gratuities (*mancia*) for all ordinary services are forbidden and are replaced by a charge for service (*servizio*) of 15% on bills up to 200 *L.*, and of 10% on bills of

over that amount (10% at pensions, restaurants, and cafés, whatever the amount of the bill). Receipt-stamps are charged for (10 c. up to 100 *L.*, 50 c. up to 1000 *L.*). There is also a visitors' tax (*tassa di soggiorno*) at health resorts and large towns.

In the height of the season the traveller should engage rooms in advance by means of a telegram or reply-paid post-card, particularly when he expects to arrive late, though even this precaution does not always ensure accommodation. To simplify telegraphic orders the following code may be used: *alba*, one room with one bed; *alduo*, one room with a double bed; *arab* 1 R., 2 B.; *abec*, 1 R., 3 B.; *belab*, 2 R., 2 B.; *birac*, 2 R., 3 B.; *bonad*, 2 R., 4 B.; *ciroc*, 3 R., 3 B.; *carid*, 3 R., 4 B.; *calde*, 3 R., 5 B.; *kind*, child's cot; *cour*, room with hot and cold water; *bat*, bedroom with private bath-room; *conex*, rooms with connecting doors; *sal*, sitting-room; *serv*, servant's bedroom. The style of the rooms may be indicated by *best*, *bon*, or *plain*. The day and hour of arrival must be given (*notte*, between midnight and 7 a.m.; *matin*, between 7 a.m. and noon; *apres*, between noon and 7 p.m.; *sera*, between 7 p.m. and midnight), also the length of stay (*pass*, one night; *stop*, several days). Other code phrases are *meet train*, *meet quai* (please meet the boat), and *box* (motor-car accommodation required). The telegram should be signed with the name and permanent address of the sender. To cancel the order only the word *anul* and the name are necessary.

At **Pensions** the average daily charge (without wine and extras, see p. xxi) is 30-50 *L.* As, however, luncheon is usually included, the traveller has either to sacrifice that meal or lose some of the best hours for visiting galleries or taking excursions. Inquiry should be made as to the extra charges for light, heating, washing, etc.

Apartments. When a long stay is contemplated, attention should be paid to the state of the carpets and, in winter, to the heating arrangements. As at the pensions, definite arrangements should be made regarding attendance, plate and linen, heating (including receptacles for wood and coal), shoe-cleaning, etc. When a whole suite of apartments is rented a contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place, in order that all misunderstandings may be avoided.

The **Public Cloak Rooms** (*alberghi diurni*) to be found in Naples and Palermo (but hardly anywhere else in S. Italy) are provided with left-luggage rooms, baths, hairdressers, boot-blacks, lavatories, telephones, etc. — The **Public Lavatories** (*gabinetti, ritirate a pagamento, cessi, latrine*; usual charge 30 c.) are sometimes better kept than those in the smaller hotels.

The popular idea of cleanliness in Southern Italy is still somewhat behind the age, though important hygienic improvements have been carried out here also. The traveller will rarely suffer from this short coming in the better hotels and lodgings, even of the second class, but those who quit the beaten track must be prepared for privations. Fleas (*pulci*) are most troublesome in spring and summer; bed-bugs (*cimici*) are rare. In places of doubtful cleanliness insect-powder (*polvere insetticida*) should be sprinkled on the beds and underclothing.

Mosquitoes (*zanzare*) are a source of great annoyance in summer and autumn, particularly in the neighbourhood of plantations, canals, or ponds. Between June and October the night should never be spent in malarial districts (comp. p. 215), where the female of a long-legged species of mosquito (Anopheles claviger) conveys the infection of malarial fever with its sting. Small doses of quinine may be used as a prophylactic. Windows should always be closed before a light is introduced into the room, and the bed should be protected by a mosquito-net (*zanzariera*).

The spraying of the room with 'Flit' (universally procurable) is effective, but is a frequent cause of headaches. A weak solution of carbolic acid allays the irritation caused by the bites. 'Bamber oil', a lotion of citronella oil (1½ part), kerosine (1 part), and coco-nut oil (2 parts), to which is added carbolic acid (1 per cent.), is a good preventive when applied to the exposed parts of the body.

Washing List (*la nota*). The washing, *la biancheria;* to send to the wash, *mettere in bucato* (*di bucato*, clean washing); washerwoman, laundress, *la lavandaia*, or, more usually, *la stiratrice;* shirt, chemise (linen, cotton, flannel), *la camicia* (di tela, di cotone, di lana), starched, *inamidata;* man's shirt, *camicia da uomo;* night-dress, *camicia da notte;* pyjamas, *la pigiama;* collar, *il collo*, *il colletto;* buttons, *bottoni;* drawers, *le mutande;* woollen undershirt, *la flanella* or *giubba di flanella, la maglia;* camisole, *il copribusto, la vita;* petticoat, *la sottana;* peignoir, *l'accappatoio;* combinations, *la combinazione;* stocking, *la calza;* sock, *il calzino, la calzetta, il pedalino;* handkerchief (silk), *il fazzoletto* (*di seta*); towel, *l'asciugamano;* pillow-case, *la fèdera*. Suits of washing material are often worn in summer: jacket, *giacca;* waistcoat, *panciotto;* trousers, *pantaloni*.

VII. Restaurants. Cafés. Wine. Beer. Tobacco. Newspapers.

The **Restaurants** (*ristoranti*) at the first-class hotels are international in style and, needless to say, expensive. The cooking at the Italian restaurants proper, the more modest of which are still called *trattorie*, is often excellent. The hours for luncheon (*colazione*) are from 12 to 2, for dinner (*pranzo*) from 6.30 to 8.30. Meals are served *alla carta*, and when there is no written bill of fare the waiter (*cameriere*) names the dishes of the day (*piatti del giorno*). If no special dishes are ordered, the cost of a meal, with ¼ litre of wine, will be 10-18 *L*. Meals at a fixed charge (*a prezzo fisso*) are less usual. *Basta* or *grazie* is short for 'I want nothing more'; the diner calls for the bill with the words '*il conto*'. A charge for attendance (10%) takes the place of gratuities (comp. p. xxi), and the receipt-stamp costs 10-20 c. (10 c. in cafés; ½-1 *L*. on a bill of over 20 *L*.); 80 c.-1½ *L*. is often charged for bread and the 'couvert' (*coperto*). Restaurants in connection with hotels are generally somewhat dearer.

Table Utensils. *Cucchiaio*, spoon; *coltello*, knife; *forchetta*, fork; *scodella*, soup plate; *piatto*, meat plate; *bicchière*, glass; *tovagliuolo*, *salvietta*, napkin; *schiaccianoci*, nut-crackers; *tiratappi, cavaturàccioli*, corkscrew.

The following is a list of the commonest Italian Dishes.

Hors d'Œuvres, *antipasti, principii* (anchovies, sardines, ham, sausage, olives, radishes, etc.).

Soups and Farinaceous Dishes. *Minestra* or *zuppa*, soup; *minestra in brodo* or *consumè*, consommé; *zuppa alla santè*, vegetable soup; *minestrone*, thick vegetable soup. — *Minestra asciutta* ('dry soup'), macaroni, etc. (*pasta asciutta*), or rice, etc.

Maccheroni, macaroni; *spaghetti, vermicelli*, finer kinds; *al pomodoro*, with tomatoes; *al sugo*, with gravy; *al burro*, with butter. Macaroni is served also with chopped liver, sardines, mussels, cauliflower, aubergines, etc.

Polenta, porridge of maize (Indian corn).

Risotto (*alla milanese*), rich stewed rice (with saffron).

FISH, *pesce*. *Anguilla*, eel; *calamaio*, cuttle-fish; *cèfalo*, mullet; *luccio*, pike; *merluzzo*, haddock; *dèntice*, dentex; *baccalà*, stock-fish (dried cod); *pesce spada*, sword-fish; *rombo*, turbot; *salmone*, salmon; *sògliola*, sole; *spigola* or *ragno*, bass; *tonno*, tunny-fish; *triglia*, red mullet; *trota*, trout. — *Ostriche*, oysters (safe in winter only); *aragosta*, spiny lobster; *gàmbero*, cray-fish; *frutti di mare*, mussels, etc.; *zuppa di pesce*, fish soup.

MEAT, *carne*; *lessa*, *bollita*, boiled; *in ùmido*, *alla genovese*, steamed with sauce.

Arròsto, roast; *ben còtto*, well-done; *al sangue*, *all'inglese*, underdone; *ai ferri*, grilled.

Manzo lesso, boiled beef.

Stufato di manzo, *bue alla mòda*, stewed meat.

Filetto al burro, beefsteak; *bistecca ai ferri*, grilled (seldom good).

Agnello, *abbacchio*, lamb.

Capretto, kid.

Maiale, pork (in winter only).

Montone, mutton.

Vitello, veal; *arrosto di v.*, roast veal; *braciòla di v.*, veal cutlet; *costoletta alla milanese*, veal cutlet, fried in bread-crumbs; *fégato di v.*, calf's liver; *lombatine di v.*, loin of veal; *scaloppe*, cutlet.

Anìtra, duck; *fagiano*, pheasant; *faraona*, guinea-fowl; *pernice*, partridge; *piccione*, pigeon; *pollo*, chicken; *tacchino* or *gallinaccio*, turkey; *tordo*, fieldfare.

Fritto, fried; *fritto misto*, fried liver, brains, pumpkins, artichokes, etc.

Stufatino, *cibrèo*, ragout (seldom good); *animelle*, sweetbreads; *rognoni*, kidneys.

Pasticcio, pie.

Polpettine, rissoles.

Salato misto, *affettato*, mixed cold meats; *prosciutto*, ham (smoked; *p. cotto*, cold boiled ham); *salàme*, sausage (with garlic, *aglio*).

VEGETABLES (*legumi*), cheaper if served with the meat (*contorno*, *guarnizione*) than as a separate dish.

Aspàragi, asparagus (*di campagna*, green; *di giardino*, white).

Barbabiètole, beetroot.

Bròccoli, *càvoli fiori*, broccoli, cauliflower.

Carciòfi, artichokes.

Cardi, cardoons, allied to artichoke.

Fagiòli, white beans; *fagiolini*, French beans.

Fave, broad beans.

Funghi, mushrooms, edible fungi.

Insalata, salad; *insalata còtta*, potato salad.

Lenticchie, lentils.

Patàte, potatoes; *fritte*, fried.

Piselli, green peas.

Sèdano, celery.

Spináci, spinach (not served as a purée).

Zucchini, small pumpkins.

Crocchette, rice or potato croquettes.

Gnòcchi (pron. 'niocki'), dumplings.

SWEETS (*dolce*) and DESSERT. *Zuppa inglese*, a kind of trifle; *budino*, pudding; *crostata*, fruit-tart; *frittata*, omelette.

Finòcchio, fennel-root.

Frutta, *giardinetto di frutta*, fruit, dessert; *frutta secche*, raisins, almonds, nuts, etc.

Ananas, pineapple.

Arancio, orange.

Ciliège, sweet cherries.

Dàtteri, dates.

Fichi, figs.

Frágole, strawberries.

Lamponi, raspberries.

Limone, lemon.

Mela, apple.

Morelle, sour cherries.

Nèspole, Japanese medlars.

Noci, nuts.

Pera, pear.

Pèsche, *pèrsiche*, peaches.

Popone, melon.

Prugne, plums.

Sorbe, see p. xxxii.

Uva, grapes.

Pane, bread; *panino*, roll; *pane francese*, wheaten bread.

Burro, butter; *marmellata*, jam.

Uòva, eggs; *da bere*, *à la coque*, soft-boiled; *sode*, hard-boiled; *al burro*, *al piatto*, *al tegàme*, fried; *affogate*, poached; *sbattute*, scrambled.

Pepe, pepper; *sale*, salt; *mostarda*, mustard (*francese*, sweet; *inglese* or *sènapa*, hot).

Ghiaccio, broken ice.

CHEESE (*formaggio*, *cacio*). Italy makes about fifty kinds of cheese. Besides the universal *Gorgonzòla* (*verde* or *bianco*) of N. Italy, *Parmigiano* (Parmesan), the soft *Stracchino* and *Bel Paese*, and *Groviera* (Gruyère-

the unfermented and more digestible cheeses (sometimes toasted) are very popular: *Mozzarella* ('in carrozza', as a soufflé) and *Pròvola* (slightly smoked), both made of buffaloes' milk, and *Scamorza* (in the shape of a bottle). *Provolone* or *Cacio cavallo* is a smoked cheese made of fermented cows' milk; *Pecorino*, of sheep's milk.

TABLE WINE (*vino da pasto; nero, rosso,* red; *bianco,* white; *secco, asciutto,* dry; *dolce, pastoso,* sweet; *vino del paese,* wine of the country) is usually served on draught (*un litro,* 1¾ pint; *un mezzo litro,* 7/8 pint; *un quarto,* nearly ½ pint; *un bicchière,* a glass). Wines of superior quality (mostly heavy and rather expensive) are served in corked and labelled bottles. The WINE SHOPS (*Osterie*), frequented by the rank and file, often supply excellent wine, but no hot meals. The numbers on the outside of the shops (3, 4, 5, etc.) indicate the price of the wine per litre in lire.

The best-known MINERAL WATERS are *Sangèmini, Nocèra Umbra, San Pellegrino, Fonte Bracca, Fiuggi, Claudia,* and *Ferrarelle.*

The **Cafés** are most frequented in the evening. Italians and foreigners who put up at the hôtels garnis often breakfast at a café or at a latteria (see below). Coffee is generally drunk black (*caffè* or *caffè nero;* 60 c.-1½ *L.* per cup); it is often prepared in a machine specially (*espresso*) for each customer and is then usually very good. 'Caffè *e* latte' means coffee and milk served separately; a large cup of *caffè latte* (café au lait) costs 1-1½ *L.* (a *cappuccino,* or small cup, is cheaper), a cup of chocolate (*cioccolata*) 1½-2 *L.*, a mixture of coffee and chocolate (*mischio*) 1½ *L.*, biscuits (*biscotti*) and little cakes (*paste; maritozzi* currant rolls, *amaretti* macaroons, *cannòli* cream rolls) 40, 60, 80 c. each. Italian (seldom German or English) BEER also may be obtained at the larger cafés; small glass, *piccola* (*tazza*), large, *grande.* Both the cafés and the **Confectioners** (*pasticcerie*) have a large selection of ICES: *gelato* (vanilla, *di vainiglia;* strawberry, *di frágola;* raspberry, *di lampone;* etc.); these cost 1½-2½ *L.* or more per portion, but half-portions (*mezza;* ¾-1½ *L.*) are served. A *cassata,* with whipped cream, almonds, and crystallized fruit, is somewhat dearer. Also *sorbetto,* sorbet; *granita,* ice cream (*limonata,* lemon; *aranciata,* orange; *di caffè,* iced coffee); *spremuto di limone,* lemonade made from fresh lemons; *spremuto di amarena,* made from cherries; *gazosa* or *gassosa,* fizzy lemonade.

At the **Bars** the chief drinks are vermouth (*vèrmut*), made of old white wine flavoured with wormwood, and drunk either neat (*semplice*) or diluted with soda water (*con seltz;* 1-1½ *L.*), and *americano* (80 c.-1 *L.*). The most popular liqueurs are *Strega* (p. 248), *Campari Bitter, Campari Cordial, Fernet Branca, Anesone, Amaro Felsina,* and *Maraschino.* A cup of coffee and sandwiches are also obtainable. — The **Creameries** (*latterie*) are milk-shops with a few tables, where café au lait, eggs, butter, cheese, etc., are served.

Tobacco is a government monopoly and is sold in the numerous shops entitled *Sale* (salt) *e Tabacchi* or *Regia Privativa*. During 1930 the prices are to be raised about 10-25 per cent. It is advisable to patronize the government shops (*spaccio normale*) in the large towns, which also sell imported cigars (from 3 *L.*), and English and American cigarettes and pipe tobaccos. The Italians usually smoke the strong CIGARS (*sigari*) called *Toscani* (65 c.; divided into halves), *Napoletani* (60 c.), and *Virginia* (65 c.; with a straw; the end should be broken or burnt off). Milder brands are the *Branca* (40 c.), *Sella* (45 c.), *Grimaldi* (65 c.), *Minghetti* (90 c.), *Medianitos* (1 *L.*), *Trabucos* (1 *L.* 25 c.), *Londres* (1 *L.* 60 c.), and *Regalia Londres* (2 *L.*). Government CIGARETTES (*sigarette*) are of various qualities: *Virginia* (14 c. each); *Macedonia* (16 c.), *Giubek*, and *Macedonia Esportazione* (22 c.), the three most popular brands; *Serraglio, Eja, Eva* (27½ c.); *Orientali, Uso Egiziano*, and *Uso Russo* (35 c.); and *Savoia* (45 c.). Small cigars ('whiffs') are known as *Avana* (35 c.). — The MATCHES commonly used are wax vestas (*cerini;* 50 c. per box); wooden safety matches (*svedési;* 25 c.) are more difficult to obtain.

Newspapers. Italian newspapers (comp. pp. 38, 309, etc.; all Fascist, except the Osservatore Romano) are sold in the streets (usually 25 c.). Foreign newspapers (some prohibited in Italy) are procurable at certain kiosks, railway stations, and cafés.

VIII. Churches. Museums. Theatres. Shops.

The larger **Churches** are open till noon, and again from 2, 3, or 4 to 7 p.m.; a few are open the whole day, the smaller are sometimes closed after 8 or 9 a.m. There is generally a boy near at hand who will fetch the sacristan (*sagrestano*). Visitors may inspect the works of art even during service, provided they are very quiet and keep aloof from the altar where the clergy are officiating. For a fortnight before Easter the altarpieces are mostly veiled. The works of art which are always covered are shown by the sacristan for a small gratuity (p. xxviii).

The public **Museums** and excavations are usually open from 9 or 10 to 4 o'clock. To the *State* museums, monuments, excavations, etc., admission has been free since Sept. 1st, 1929; visitors must produce their passports or identity cards and sign their names in the visitors' book. The official attendants are forbidden to accept gratuities.

The public collections and excavations are closed on the following NATIONAL HOLIDAYS: Jan. 1st (*Capo d'Anno*), Jan. 6th (*Epifania*), the last Sun. in Carnival (*Doménica di Carnevale*, i.e. be-

fore the beginning of Lent), Easter Sunday (*Pasqua*), April 21st (*Natale di Roma*, i.e. the Birthday of Rome; also Labour Day), Ascension Day (*Ascensione*), the 1st Sun. in June (*Festa dello Statuto* or Constitution Day), June 29th (SS. Peter and Paul), Aug. 15th (*Assunzione*), Sept. 20th (anniversary of the entry of the Italian troops into Rome, 1870), the first Sun. in Oct. (St. Francis of Assisi), Oct. 28th (Fascists' march on Rome in 1922; see p. li), Nov. 1st (All Saints; *Ognissanti*), Nov. 4th (Armistice Day), Nov. 11th (the king's birthday), and Dec. 25th (*Natale*). The holidays of a patriotic character, however, are frequently observed on the preceding or following Sunday. The collections are closed also on the feast-day of the patron saint of each town (Sept. 19th at Naples) and on Sundays during the parliamentary elections.

Theatres. Italian theatres have no permanent staff of actors, but are occupied by touring companies. The members of opera companies are recruited by an impresario for each season (*stagione*), which often lasts only from Dec. 26th till Shrove Tuesday. Performances begin at 8, 8.30, or 9, and end about midnight. At the larger theatres, besides the ticket of admission (*biglietto d'ingresso*), an additional ticket must be taken (usually in advance) for a box-seat (*palco*), stall (*poltrona*) or any other seat. At the second-rate houses spectators are allowed to stand in the pit (*platèa*), provided only with a 'biglietto d'ingresso'. A few of the best theatres only have cloak-rooms.

Shops (mostly closed from 12 to 3). Fixed prices are usual. When buying articles to be sent home, it is advisable to have a written agreement as to the method of packing, the means of transport, and compensation for breakages. Spurious antiquities are common, and works of art should not be purchased without a written guarantee of authenticity and without inquiry as to the export duty. The export of important works of art is entirely prohibited. Purchases should not be made in the company or on the recommendation of guides or hotel-servants.

IX. Intercourse with Italians. Gratuities. Cabmen. Guides. Police.

The traveller in a foreign country should do his best to win its respect and friendship for the nation which he represents, by his tact and reserve, and by refraining from noisy behaviour and contemptuous remarks (in public buildings, hotels, etc.) and especially from airing his political views. Conduct of an overbearing nature appears little less than barbaric to the Italian, who is friendly and courteous by nature but by no means subservient. He sets great store by externals, including dress, so that the

Englishman's customary holiday attire of rough tweeds, 'plus fours', etc., are unsuitable for town wear in Italy. Evening dress should be worn at first-class hotels and in the best seats at theatres and concert-halls. Ladies are not allowed to enter churches bare-headed or in too conspicuous a costume.

In Italy, as in the other belligerent countries, numerous monuments have been erected to those who fell in the Great War (*monumenti ai caduti*). At many places also memorial groves (*parchi delle rimembranze*) have been planted, each tree bearing the name of one of the fallen, with the additional object of reviving the Italian's love of woods and forests.

Gratuities or 'tips' (*mancia*) have been abolished in hotels, restaurants, railway dining- and sleeping-cars, etc., in return for a percentage of the bill (see p. xxi), but cabmen, boatmen, sacristans, etc., continue to expect them. The traveller should, therefore, always be well provided with small change. In state museums and in places where a charge for admission is made gratuities should not be offered to the attendants (*custodi*). For opening a church-door, cloak-room services, etc., a fee of 30-50 c. is enough, for uncovering an altarpiece, lighting candles, etc., from 50 c. to 2 *L.* No reward should be given for unasked services.

Cabmen, porters, and their congeners are readier to offer their services than in northern countries, but are quick in understanding the foreigner's wishes. Having chosen a carriage, the hirer should name his destination (e.g. al Duomo, alla Stazione), ascertain the fare (quanto è?), if there is no taximeter, and in dubious cases ask for the tariff (*la tariffa*). In all cases let the traveller beware of losing his temper; his best weapons are patience and good humour. — **Guides** (*guide,* singular *la guida*) are to be found near the chief sights and at the large hotels. But the maps, plans, and information contained in this handbook will generally enable the traveller to dispense with their services.

Police. The police force is composed of *Carabinieri,* a corps d'élite founded in 1814 (black tailed coat, with red facings, and cocked hat), and also, in the towns, of the *Guardia Municipale, Vigili,* or *Polizia Civica.* The *Milizia Nazionale* (black shirt, black busby or grey cap), a Fascist militia, serve on the railways and national roads, as frontier guards, and as political police; in time of war they are on the same footing as the standing army. Near the frontier, fortifications, etc. (*zona militare*), the use of cameras and field-glasses is forbidden. The traveller should also refrain from taking photographs of beggars, etc. Public safety is on as stable a footing in Southern Italy, Sicily, and Sardinia as in countries to the N. of the Alps. After nightfall travellers will naturally avoid the remote quarters of large cities, just as they would at home. Beware of pickpockets, particularly at railway stations and custom-houses, in trams, at church-doors, etc. Carrying of arms, see p. xiii.

X. Postal Information.

The **Post Offices** in large towns are open on week-days from 8 a.m. to 7 or 8 p.m. (on Sundays and holidays in the morning only), with a luncheon interval of two or three hours. When possible, it will be found more convenient to have one's mail addressed to the hotel or tourist agency, as the use of the poste restante (*ferma in posta*), for which a fee of 25 c. per letter is charged, often means a delay of 4-5 days. When asking for letters at the poste restante window (*sportello*) the traveller should show the surname on his visiting card. Money orders, parcels, registered letters, etc., are not handed over without the production of the passport. When addressing letters to Italian destinations it is advisable to underline the surname (*cognome*), using block letters, and write it before the Christian name (*nome*); titles (including the customary 'Esq.') should be omitted. Postage-stamps (*francobolli*) are sold also by tobacconists and at newspaper kiosks. The letter-boxes (*buca, cassetta*) are labelled *per le lettere*, for letters, and *per le stampe*, for printed matter.

	Inland	Foreign
Letters	50 c. per 15 gr. (within the town 25 c.)	1 *L.* 25 c. for 20 gr. (about ¾ oz.), then 75 c. per 20 gr.
Post Cards . . .	30 c. (within the town 15 c.)	75 c.
Printed Papers .	10 c. per 50 g.	25 c. per 50 gr.
Registration .	60 c. (printed papers) or 1 *L.* 25 c. (letters)	1 *L.* 25 c.
Telegrams . . .	2 *L.* for 10 words, then 25 c. per word	See p. xxx
Parcels	2½ *L.* for 1 kg., 5 *L.* for 3 kg., 7 *L.* 50 c. for 5 kg., 12 *L.* 50 c. for 10 kg.	See below

Italian terms: letter, *lettera;* post-card, *cartolina postale;* printed papers, *stampe;* registration, *raccomandazione* (mark the envelope 'raccomandata'); for abroad, *per l'èstero.* — Reply-paid post-cards (*con risposta pagata*) are obtainable at double rates. Picture post-cards may be sent for 20 c. (for abroad 25 c.) provided that they bear no writing except date, addresses, and formula of courtesy not exceeding five words.

Money Orders (*vaglia postali*). Inland: 40 c. for 25 *L.*, 80 c. for 50 *L.*, 1 *L.* 20 c. for 100 *L.*, 2 *L.* for 200 *L.*, then 50 c. per 100 *L.* To Great Britain and the U.S.A.: 25 c. per 25 *L.*, with an additional charge of 1½ *L.* for each order. Telegraph money orders are also issued.

Parcels (*pacchi postali*), which must not exceed 10 kg. (22 lb.) in weight and, for inland packets, 50 cm. (19⅔ in.) in length or breadth (60 cm. by special fee), must be sealed, but may not contain letters. To Great Britain: 12 *L.* up to 1 kg., 20 *L.* up to 5 kg., 32 *L.* 75 c. up to 10 kg. To the U.S.A.: 15½ *L.* up to 1 kg., 24½ *L.* up to 5 kg., 42 *L.* up to 10 kg. Customs declarations must be made in Italian or French (in triplicate for Great Britain, in duplicate for the U.S.A.). — Small articles not subject to

customs duty (e.g. flowers) may be sent by sample post (*campione*): 35 c. for 100 gr., then 15 c. per 50 gr. (maximum 350 gr.); for abroad 50 c. for 100 gr., then 25 c. per 50 gr. (maximum 500 gr.).

Telegrams. Urgent inland telegrams (*telegramma urgente*) cost 6 *L.* for ten words, then 75 c. per word. Foreign telegrams (prices in gold lire): to Great Britain 30½ c. per word, Switzerland 19 c., Austria 20 c., France 22 c., Hungary 24½ c., Belgium 26 c., Germany 28 c., Sweden 33 c., Holland or Denmark 34 c., Ireland 38½ c., Norway 42 c., Russia 64 c.; to the U.S.A. and Canada from 1 *L.* 25 c. per word upwards (according to the state or province), to India 1 *L.* 85 c., to Australia 3 *L.* 17½ c. — A receipt (*ricevuta*) is given free for inland telegrams, for abroad 25 c.

XI. Climate of Naples. Health.

Climate. The hills in the vicinity of Naples afford only a partial protection against the winds. Posillipo and the heights of Sant' Elmo and Capodimonte shelter it fairly well on the N.W. and N. (Tramontana); but the N.E. (Greco), S.E. (Scirocco), and S.W. (Libeccio) winds are opposed by no such natural barrier. The alternation of these air-currents from the N. and S. exercises the most material influence upon the temperature of the different seasons at Naples, and is the usual cause of the extreme variations which sometimes occur in the course of a single day. *September* is almost invariably hot and oppressive, but even the first half of *October*, which is usually rainy, is much cooler, the mean temperature being about 63° Fahr. In *November* the rainy S. wind prevails, while in *December*, when the N. wind blows, many fine days are enjoyed. The weather at this season is often remarkably mild. The mean winter temperature is about 50°, but in the cold nights of *January* the thermometer sometimes sinks 4-5° below freezing-point. Snow seldom falls in Naples itself, but in January the surrounding mountains are sometimes covered with a mantle of snow which imparts a bitter keenness to the E. and N.E. winds (a point to be noted by persons with delicate chests). Fogs are very rare, but rain is common (on the average, rain falls on 116 days per annum). In *February* a rainy season sets in, which often lasts till April. *March* resembles an English April in its changeableness, while *April* (mean temperature 59°) is perhaps the most delightful month of the whole year. *May* (66°) also is an exceedingly pleasant month, though sometimes hot. In *June*, *July*, and *August*, prevalently dry months, the heat sometimes rises to 100° (mean 72°), but is pleasantly tempered by the sea-wind, which rises in the forenoon and blows till about 2 p.m.

In Mt. Vesuvius the Neapolitans possess a gigantic barometer. The direction in which the vapour issuing from the crater blows often announces a change of weather twenty-four hours beforehand. When it blows towards Capri good weather may be expected (in winter a clear sky and cool temperature); when it is

turned towards Ischia (a danger-signal for pulmonary patients) we may look for E. wind (*Greco Levante*) and cold weather. Premonitions of the *Scirocco* are specially important, as during the prevalence of this depressing wind perfect repose is desirable. Thus, when the crater is concealed by a thick layer of clouds we may expect S. wind, often accompanied by heavy rain. Another indication of the scirocco is afforded when Capri appears of a dark blue colour and unusually near and distinct. — The climate of Sicily is discussed on pp. 302, 303.

Health. The Sanitary Conditions of Naples have been greatly improved by the hygienic measures taken after the cholera epidemic of 1884 (comp. p. 42). The immense *Acqua di Serino* (pp. 99, 253), constructed in 1885, brings excellent drinking-water to the town from the river Serino near Avellino, a distance of 52 M.; in 1927 the supply was increased by the addition of the Pelosi springs, which rise in the same locality. The new system of drainage enables the sewage of Naples to be discharged into the sea at two points far to the W. (opposite Nisida and at Cumae). The housing conditions of the poorer classes have been improved by the erection of 'Case popolari' at the harbour and in the suburbs, the side-streets are being kept clean by strictly enforced regulations, and thus the main causes of the danger of typhus have been removed.

Medical Hints. Nearly all the acute diseases by which visitors to Naples are attacked are due to imprudence in diet, to neglected colds, or to excessive fatigue. Continual travelling and sightseeing is a frequent cause of serious illness, especially in hot weather. Even the hardiest traveller will soon succumb if he takes no rest during the day, insists on seeing everything in the shortest possible time, and waits till the evening before replenishing his system with food and drink. If the first signs of indisposition are not dispelled by rest and quiet a physician should be consulted. Malarial affections are most generally incurred on excursions in marshy districts (comp. p. xxii). Paestum (p. 202) is rather dangerous in this respect. The best prophylactic measures consist in keeping indoors during the hours of sunset and in shutting the windows of the railway-carriage. Those who, notwithstanding all precautions, are attacked by malaria should at once seek change of air in Sorrento, Capri, or Cava. Naples is often trying for persons with weak lungs on account of the sudden changes of temperature in winter, and such persons should not fix their abode here without medical advice. Capri is generally much more congenial to patients of this class.

On account of the rapid changes in temperature the visitor to Southern Italy should wear as warm clothing in spring and autumn as he would at home during these seasons. Northerners

are much more apt than natives to catch cold in the South, and a cold here is not merely a matter of coughing and sneezing but is quite likely to usher in a severe illness. Woollen underclothing is the best safeguard, and in winter and early spring the traveller should be provided with a greatcoat, which he should make use of in the evening, when sitting in a carriage or boat, when in cold churches and museums, or when exposed to sudden alternations of sun and shade. At the hotel sunless rooms facing N. should be avoided, and a sufficiency of bedclothes should be stipulated for. In the warm weather exposure to the sun should be avoided (coloured spectacles afford relief), and long walks should be indulged in sparingly; fortunately the low fares of the cabs and trams make driving inexpensive.

Moderation in diet should be observed. Macaroni, cheese, and all greasy Italian dishes should be sparingly partaken of. Fish (including lobsters), if not absolutely fresh, salads, unpeeled fruit, and, above all, oysters (especially in hot weather) should be regarded with suspicion; in any case avoid the oysters from Santa Lucia at Naples, where the water in which they are kept may be fouled. Ripe fruit, carefully washed and eaten in moderation at meals, is perfectly wholesome, but water-melons ('mellóne d'acqua, cocómero') and the figs of the Indian cactus are better left untouched. A free indulgence in fruit should be especially avoided in summer and autumn, when the excessive heat predisposes to diarrhoea. The *Sòrbe*, a kind of fruit resembling the medlar and containing a large quantity of tannin, is often useful in counteracting a diarrhoeic tendency. The diet should be confined also as much as possible to cocoa, biscuits, oatmeal porridge, lean meat, and rice seasoned with cinnamon. The ordinary red wines of the country (p. xxv) are often quite good, and a moderate use of them may be thoroughly recommended. The native white wines, though generally lighter than the red, are not so astringent in their action.

These general hints apply with still greater force to *Sicily*, where the heat is even more likely to cause indisposition.

To those who wish to take a small **Medicine Chest** with them, a proceeding strongly recommended to anyone making long independent excursions, the following suggestions may be useful: for seasickness, *Mothersill's;* for colds and fever, *aspirin* and *quinine;* for headaches, *veramon, pyramidon,* and *phenacetin;* for indigestion, *bicarbonate of soda, bismuth,* and *magnesia;* for insomnia, *adalin* and *bromural;* for constipation, *castor oil, cascara,* etc.; for diarrhoea, first castor oil, then *charcoal tablets,* the use of a *body belt,* rest, and a strict diet (comp. above; opium is to be avoided); for external injuries, *cotton wool, bandages, court plaster, boracic powder, iodine,* and *corrosive sublimate tablets;* for mosquito-bites, see p. xxii; finally, a *clinical thermometer.*

XII. The Provinces of Italy.

Italy has an area of 119,710 sq. M. and a population of about 41 millions. It is divided into nineteen departments and ninety-two provinces. — The letters in brackets are the index marks of motor-cars, showing in which province they were registered.

Lombardy (*Lombardía*): Bèrgamo (BG), Brescia (BS), Como (CO), Cremona (CR), Mantua (MN), Milan (MI), Pavia (PV), Sondrio (SO), Varese (VA).

Venetia, divided into three sections (*Tre Venezie*).

1. *Venezia pròpria* or *Véneto:* Belluno (BL), Padua (PD), Rovigo (RO), Treviso (TV), Venice (VE), Verona (VR), Vicenza (VI). — 2. *Venezia Giulia:* Fiume (FU), Gorizia (GO), Pola (PL), Trieste (TS), Udine (UD), Zara (ZA). — 3. *Venezia Tridentina:* Bolzano (Bozen; BZ), Trent (TN).

Piedmont (*Piemonte*): Alessandria (AL), Aosta (AO), Cuneo (CU), Novara (NO), Turin (TO), Vercelli (VC).

Liguria: Genoa (GE), Impèria (IM), Spezia (SP), Savona (SV).

Emilia: Bologna (BO), Ferrara (FE), Forlì (FO), Mòdena (MO), Parma (PR), Piacenza (PC), Ravenna (RA), Reggio Emilia (RE).

Tuscany (*Toscana*): Arezzo (AR), Florence (Firenze; FI), Grosseto (GR), Leghorn (Livorno; LI), Lucca (LU), Massa-Carrara (MS), Pisa (PI), Pistoia (PT), Siena (SI).

Marches (*Marche*): Ancona (AN), Ascoli Piceno (AP), Macerata (MC), Pésaro-Urbino (PS).

Umbria: Perugia (PU), Terni (TR).

Latium (*Lazio*): Frosinone (FR), Rieti (RI), Rome (ROMA), Viterbo (VT).

Abruzzi: Aquila degli Abruzzi (AQ), Chieti (CH), Pescara (PE), Téramo (TE). — Molise: Campobasso (CB).

Campania: Avellino (AV), Benevento (BN), Naples (Napoli; NA), Salerno (SA).

Apulia (*Púglie*): Bari delle Puglie (BA), Brindisi (BR), Foggia (FG), Lecce (LE), Taranto (TA).

Basilicata: Matèra (MT), Potenza (PZ). — Calabria: Catanzaro (CZ), Cosenza (CS), Reggio Calabria (RC).

Sicily (*Sicilia*): Caltanissetta (CL), Enna (EN), Catania (CT), Agrigento (AG), Messina (ME), Palermo (PA), Ragusa (RG), Syracuse (SR), Trapani (TP).

Sardinia (*Sardegna*): Cágliari (CA), Nuoro (NU), Sássari (SS).

XIII. Geographical Sketch of Southern Italy

by *Prof. Siegfried Passarge.*

The provinces and islands described in this volume abound in contrasts. Naples and its gulf, Vesuvius, Capri, Sorrento, Amalfi, Sicily, the Conca d'Oro of Palermo, and Taormina are names the mention of which awakes in our imagination not only a series of radiant landscapes but also scenes of appalling disaster, when we recall the fearful earthquakes of Calabria, the burial of Pompeii, and the ruins of Messina.

The folded ranges of the *Apennines*, in Central Italy a broad expanse lacking well-defined boundaries, continue their course into Southern Italy with the retention of all their characteristics. On the E. they are bounded by tertiary foot-hills built up of marls and sandstones, an uplifted sea-floor, now broken up by numerous valleys into a region of hills and plateaux. In the centre is the limestone range of the Apennines, with abrupt grey rocky chains, crests, and peaks (Gran Sasso d'Italia, 9560 ft.), which here and there fall away into basins and valleys, as in the Karst regions of the Balkan peninsula. There were also lakes here in former times, such as the Lago Fucino, now drained. To the E. of the limestone Apennines extend the ranges of the sandstone Apennines with their rounded ridges, which include also the extinct volcano of the Monte Vulture near Melfi.

The *Western Coastal District* also has its own special character. Here the wonderfully shaped limestone chains, running parallel with the coast, do not merely fall into the sea, but in certain localities (the Sorrento peninsula and the Monte Massico) project into it. Volcanism has here produced landscapes of peculiar charm, in one case the picturesque mountains of the Rocca Monfina, the island of Ischia, the Phlegraean Fields, and the rarely quiescent and frequently terrifying Vesuvius, in another the fertile tufa-plains of Campania, one vast garden, and lastly the plain at the foot of the Volscian Mts., once so fruitful, but transformed since antiquity into the malarial Pontine Marshes and only recently reclaimed for cultivation.

Wholly retaining their breadth but losing in height (the highest elevations rise to only 5000-6500 ft.), the Apennines enter the southern part of Campania and the Basilicata (comp. p. 214). They come to an end at the Gulf of Taranto and in N. Calabria, rising again to a height of 7500 ft. at the Serra Dolcedorme (p. 281). As we go S. we find a new type of landscape adjoining the mountain chains on the E., the geological folds of which are smoothed out into the limestone tableland of *Apulia*. To the N. of it, along the coast, stretches an alluvial plain, the E. part of the lowlands o

the Tavoliere di Puglia (p. 244). Beyond that rises the isolated mass of the *Monte Gargano* (3465 ft.), the spur of the 'boot' of Italy, a Karst plateau regarded by many geologists as a remnant of a so-called thrust-plane of strata originating in Dalmatia.

Orographically, it is true, *Calabria* forms a continuation of the Apennines, but even the form of the surface there shows a distinct difference. Long chains and connected ranges are replaced by massifs, notably the Sila and Aspromonte, separated by depressions and plains. The mountains are composed of crystalline schists and granites. The inference is that originally a crystalline zone lay to the W. of the Apennines, which extending below Tuscany, Campania, and the sea, reappears in Calabria, whence, accompanied by mesozoic limestone masses, it is continued through the N. of Sicily.

Calabria and *Sicily* (see p. 301) are likewise related in so far as the earth's crust has been frequently rent and broken by extensive movements and displacements. On the W. coast of S. Calabria, between the crystalline mountains and the tertiary foothills, extends an *Earthquake Zone*, which overlaps into Sicily and has often caused the most terrible catastrophes (e.g. at Messina in 1908). In this area volcanic activity has produced the huge massif of *Etna*, 10,800 ft. high, on the S. side of the crystalline range, and, on the N. side, the *Lipari Islands*, which include two active volcanoes, Vulcano and Stromboli, the latter of which has never known repose within the memory of man. The S. portion of Sicily is a tertiary region of hill and plateau, averaging 1600-2300 ft. in height but occasionally rising to 3900 ft.

The geological situation of *Sardinia*, which, like Sicily, is more fully described elsewhere (p. 463), is still obscure, as is also that of Corsica, though it is probably correct to regard both islands as a S. continuation of the Alps. The *Maltese Islands* are the relics of a land connection between Sicily and Africa, while the islands of *Pantelleria* and *Linosa* are centres of volcanic eruptions, appearing simultaneously with the break-up of the land.

Climate. While Central Italy is connected with the North Italian transition belt between the sub-tropical and the temperate area, inasmuch as summer rain occasionally falls even in the lowlands, Southern Italy and the islands are purely sub-tropical. Rain falls in winter but ceases entirely in summer (at least in the lowlands). The climate of the W. and E. sides of the Apennines is decidedly of a forest character, i.e. it enjoys a copious precipitation of at least 20-30 inches yearly. Further S. the situation is different. The W. sides of Calabria and Sardinia and the N. side of Sicily receive far more rain than the E. and S., especially Apulia (apart from its E. corner), E. Calabria, and S. Sicily. In the mountain-girt valleys and basins the drought almost equals

that of Alexandria, but this deficiency is largely compensated for by the rivers that flow down from the wooded heights and flood the arid plains. In the mountains of W. Calabria and N. Sicily frequent summer thunderstorms fill the stony river-beds (fiumare) with rushing torrents. The amount of snowfall in the mountains is remarkable, and as a rule the country down to 3900 ft. is covered with snow during most of the winter. Springs and forests depend for their existence on the snow.

The original VEGETATION has disappeared from the lowlands and to a large extent from the mountains. The lowlands are entirely given over to cultivation; the lower slopes of the mountains have been shorn of their forests owing to the demand for timber, while higher up wandering herds of sheep and goats have caused widespread havoc in the woods. Large stretches of forests have survived here and there, notably in Calabria within the region of winter snows.

The SCENERY is largely dominated by the limestone Apennines, with their grey cliffs and ravines, either bare or sparsely covered with trees and bushes. Where other rocks occur (marl, sandstone, slate) the trees disappear, their place being taken by dense evergreen underwood and bushes (macchia). In the valleys and basins, however, market-gardens and orchards (olives, oranges, lemons, chestnuts, walnuts) spread over the level ground and up the lower slopes.

The lower slopes of the crystalline mountain-massifs of Calabria and Sicily have taken the form of several steps, owing to intermittent uplifting of the land. They are covered with a deep soil, which is cultivated in plots arranged in terraces. High above them grow compact coniferous forests dependent on an abundance of winter snow. The greater part of the mountains was covered with forest as late as the first half of the 19th cent., so long as they were owned by the clergy or the nobility, but on their apportionment among the peasantry they were soon cleared of timber. Since then the dissection of the mountain-slopes by the summer cloud-bursts has been worse than ever; ravines are so numerous and of such a depth as sometimes to necessitate several hours' climbing in order to advance a mile in a straight direction. Roads and paths keep to the ridges for the most part, avoiding the valleys. It is not surprising that Hannibal was able to hold out so easily in Calabria in the last period of his war with Rome (p. xli).

The aspect of Sicily within the region of tertiary rocks is entirely different — a land of mountains, hills, and plateaux, covered with fields, a 'green desert' in spring, a drab steppe in summer after the harvest.

Etna, Vesuvius, and *Rocca Monfina* provide us with typical volcanic scenery. There is no soil so fertile as that found in

districts of recent volcanism. The fine ashes discharged during eruptions fertilize the fields, while the lava streams gradually disintegrate through weathering. Only rarely has it happened that a lava stream (such as the Arso on the island of Ischia, p. 126) has solidified into a hard glassy surface and has remained sterile for centuries. The general features of a volcano massif are as follows: a base of intensively cultivated land (market-gardens, vineyards, and orchards), generously sprinkled with towns and villages; above this, a girdle of ashes and lava-flows, either wooded or barren; highest of all, the smoking cone of the mountain. From time to time destructive eruptions, with showers of ashes and winding streams of glowing lava, annihilate towns and crops but they fail to intimidate the dense population, which re-establishes itself time after time and pushes forward the cultivated area against the enemy heights.

The arable plains of Campania owe their fertility to volcanic ashes, while other plains are covered with detritus washed down from the mountains, but, whatever their origin, plains and slopes with a deep soil are the best-cultivated areas, with the most productive gardens and orchards, not infrequently irrigated by artificial means and interspersed with market-towns and farmsteads. One plain alone retained a distinctive character until our own times — the Pontine Marshes at the foot of the Volscian Mts., described on p. 3.

The calcareous Karst plateau of *Apulia* differs entirely from the rest of Southern Italy. In former times the scenery was simpler and more primitive. Lack of water and political instability induced the inhabitants to live together in separate towns, which, however, were wholly devoted to agriculture. The coastal districts were thickly populated, while the interior was largely uninhabited. The country towns, many of them with a population of over 50,000, derived their water-supply from cisterns and springs. Water was brought to Bari by railway from Naples, which in its turn was fed by an aqueduct from the Apennines (comp. pp. xxxi, 253). On the coast and around the towns the cultivated area began with market-gardens and olive-groves, succeeded by a belt of wheatland. The towns were surrounded by agricultural lands of this kind for a radius of 12 M. Originally the coast was given over mainly to olives, the interior to wheat, but owing to frequent droughts, which are more harmful to wheat than to olives, the former has been gradually superseded by the latter. Since the heart of Apulia has been supplied with lifegiving moisture by a system of aqueducts descending from the Apennines (comp. p. 273), distribution of settlements and the agricultural conditions are changing, and the future appearence of the country will differ considerably from that of the past.

ETHNOLOGY. Very little is known of prehistoric times, but it may be accepted that the long-headed, dark-complexioned Mediterranean race, which is closely related to the Hamitic, has formed the fundamental stock of all subsequent generations. Peoples of the Danubian culture, probably Italic tribes, entered Apulia by way of the Balkan Peninsula and Illyria, avoiding the powerful dominion of the Etruscans. After the immigration of the Italic peoples, who were probably fair and blue-eyed, come many others, e.g. Greeks, Carthaginians, Arabs, and Normans, but none succeeded in effacing the main characteristics of the original stock.

Southern Italy, Sicily, and Sardinia are chiefly devoted to AGRICULTURE, above all to horticulture and arboriculture. Wine, oranges, lemons, olive-oil, and figs are the chief products, which indeed are of great commercial value, but an excessive devotion to them makes the country dependent on foreign cereals. There are, of course, some treeless areas, either under crops or used as pastures, notably in Apulia, E. Calabria, and near Paestum, but Sicily alone (though formerly Apulia also) is pre-eminently a wheat-growing country. The raising of live stock is not of much importance. Cattle, buffaloes, and horses are found on the farms, while nomadic shepherds (now greatly diminished in number) drive their goats and sheep to the mountain-pastures in summer and retire with them in winter to the lowlands (especially to Apulia). This custom is prevalent in Sardinia also.

MINING is of importance in Sardinia only, where various ores are available. In Sicily the sulphur industry (p. 378) is engaged in a hopeless competition with its American rivals. Salt-pans are found on many flat coasts, the largest at Trapani (p. 355).

The number of important CITIES is not large. *Naples* (800,000 inhab.) ranks next to Milan as the most populous city in Italy, but, though now developing, cannot compare with it as an industrial centre. Like *Palermo* (362,000 inhab.) and *Catania* (235,000 inhab.), Naples largely depends on its sea-borne commerce and is supported by the produce of its extensive orchards. Naples, *Taranto* (55,000 inhab.), and (more recently) *Trapani* (57,000 inhab.) are strong naval bases. *Messina* (177,000 inhab.), ideally situated for commerce and traffic, has only just recovered from the earthquake of 1908. *Brindisi* (31,000 inhab.) has lost some of its former importance for passenger traffic to the E. Mediterranean and the Suez Canal, but *Syracuse* (46,000 inhab.) is now making headway as the port of trade with the new Italian colony of Libia. The vast hydro-electric schemes recently carried out in the Sila Mts. (p. 288) and in Sardinia (pp. 467, 468, 470) are Southern Italy's contribution to the national scheme of utilizing 'white coal' to make good its deficiency of mineral coal.

XIV. Outline of South Italian and Sicilian History.

DOWN TO 800 B.C.: *Distribution of the Earliest Known Inhabitants* of Southern Italy and the islands of the Tyrrhenian Sea.

All the S. part of the peninsula, as far as the modern Calabria, which was the first of all the Italian lands to bear the name of *Italy*, originally belonged to peoples akin to the Illyrians on the other side of the Adriatic; divisions of them were known as *Daunii*, *Iapygae*, and *Messapii*. The peoples related by race and language with the Latins and Umbrians, i.e. the *Volsci* and the *Osci*, whose main stock were afterwards famous as the Samnites, dwelt in the lands adjoining Latium on the S. and E. and advanced, hardly before the 5th cent., in the more southerly regions of the W. coast, consequently named *Lucania* and *Bruttium* after branches of their race. Perhaps as early as the 3rd millennium B.C. Sicily was occupied by the *Sikani*, probably a branch of the Libyan-Iberian aborigines spread over the entire Mediterranean. About 1500 B.C. the *Sikeli*, who afterwards settled in the E. part of the island, came over from Italy, where remnants of them subsisted in later days. The *Phoenicians* also, whose chief stronghold in N. Africa, the great trading town of Carthage, was founded about 800, set foot in Sicily and the other islands in the 9-8th centuries. The origin of the *Elymi* in N.W. Sicily (afterwards traceable at Segesta and Mt. Eryx) is obscure. For the original inhabitants of Sardinia and Malta, see pp. 464, 465, 489.

8-6TH CENTURIES. **Greek Settlements** on the coasts of Southern Italy (Magna Graecia).

From about the middle of the 8th cent. onwards, at the time of their expansion over the whole Mediterranean basin, the Greeks established colonies in Sicily and S. Italy, which speedily developed into vigorous political organisms, exhibiting material and intellectual well-being, and propagated Hellenic culture among the barbarians of the hinterland.

Ionians from the coasts of Asia Minor and from Euboea (Chalcidians), followed at intervals by Athenians, founded the following settlements: *Kyme* (Cumae), the predecessor of Naples, on the Campanian coast; *Elea* (Velia), in Lucania, where the Eleatic school of philosophers flourished in the 6th cent.; and, in the N.E. corner of Sicily, *Naxos* and *Catana*, at the base of Mt. Etna, and *Zancle* (afterwards *Messana*), on the straits, opposite *Rhegium*. Dorians from the Greek mainland (Corinth, Megara, etc.) and from the Doric towns in Rhodes and Creta settled in S.E. Sicily (*Syracuse*, *Megara Hyblaea*, *Gela*), steadily encroached in the 7th and 6th cent. on the Phoenician dominions in the W. part of the island, and captured *Selinus* and *Acragas* from the Sikeli. On the shores of the Ionian Sea, *Siris* (S.W. of Metapontum), *Sybaris*, and *Croton* (the chief seat of the Pythagoreans) were colonies of the Achaeans, who subsequently set foot on the W. coast of Lucania (at *Poseidonia*, afterwards *Paestum*), while *Locri Epizephyrii* was founded by the Locrians. *Tarentum* (Taras), the best harbour in the N.E. corner of the gulf of that name, had already been seized from the Iapygae by Spartan emigrants (Parthenians) in the 8th century.

6-5TH CENTURIES. Prosperity and subsequent decline of the western Greek states in the struggles with their neighbours (*Carthaginians*, *Etruscans*, *Sikeli*, and *Italiots*).

During the unceasing conflicts with the barbarians, a succession of tyrants rose to power, generally as a result of their military successes, in Magna Graecia and Sicily, whereas in the mother country the monarchical constitutions had been abolished in almost every instance.

Gelon the Deinomenid becomes tyrant of Gela in 491, also of Syracuse in 485. He and his father-in-law *Theron*, lord of Acragas, rescue the Greek sway in the West from the Carthaginian danger by their victory at *Himera* (480). *Hiero*, Gelon's brother and successor, defeats the Etruscan fleet at *Kyme* (474). The Syracusan democracy (established in 465), the champion of the Sicilian Greeks, engages the neighbouring Sikeli under *Ducetius* (453-440), then, as a Doric state, the *Athenians*, who appear as the protectors of the Chalcidian towns in Sicily. The Athenian expedition against Syracuse in 413 ends in a fearful disaster that seals their fate in the Peloponnesian War (see pp. 445, 446).

The Carthaginians were now able to confine the weakened Sicilian Greeks to the E. part of the island. Acragas fell in 406, Gela in 405, and Messana was destroyed in 396. — Kyme had already fallen into the hands of the *Osci* (c. 420), who at this time deprived the *Etruscans* of the whole of Campania, after the Etruscan empire had extended S. beyond Pompeii for about a century. Paestum was shortly afterwards taken by the *Lucanians*.

405-289 | **Revival of Greek power in Sicily: tyrannies of Dionysius I. and II. and the kingship of Agathocles.**

Dionysius I., lord of Syracuse from 405 to 367, after three wars of varied success, drives back the Carthaginians to the W. corner of Sicily, subjects part of S. Italy, and even intervenes in Greek politics in the East. His brother *Dion*, the guardian of *Dionysius II.* (the son of Dionysius I.) and a friend of *Plato*, attempts to reform the state according to Platonic principles. On the expulsion of Dionysius II. in 344, Timoleon of Corinth frees the island from the smaller tyrants that reappear on all sides. Renewed Carthaginian conquests enable *Agathocles* to usurp the sovereignty of Syracuse in 317. After considerable initial successes against Carthage he rules as king over E. Sicily only (306-289).

c. 350-270 | **Conquest of *Southern Italy* by the Romans.**

The growing empire of Rome, which had annexed Campania in the 4th cent., after the subjection of the Volsci (the ancient Etruscan settlement of *Capua* was granted limited Roman civic rights in 334), and had overthrown the Samnites in the so-called 'Second Samnite War' (328-304), comes into conflict with *Tarentum*, the last vestige of Greek power on the Italian mainland. King *Pyrrhus* of Epirus (son-in-law of Agathocles), temporarily in possession of all Sicily, adopting the rôle of protector of the Greeks in S. Italy, comes to the aid of the Tarentines and defeats the Romans at great cost ('Pyrrhic victories') in two battles (at Heraclea in 280 and at Asculum in 279). Defeated at Beneventum in 275, he retires from Italy, and Tarentum and its allies are compelled to surrender to Rome.

S. Italy soon absorbed Roman culture and made important contributions to the intellectual life of Rome. Thus *Ennius* (239-168), the first Latin epic poet, his nephew the tragedian *Pacuvius* (220-c. 130), and *Horace* (65-8 B.C.; p. 271) were natives of Apulia.

264-201 | **The *Romans* conquer *Sicily* and the islands of the Tyrrhenian Sea. First two *Punic Wars* (264-241, 218-201).**

As the allies of the Mamertine republic of Oscian mercenaries, in possession of Messana since 283, the Romans intervene in their conflicts with Carthage in 264. *Hiero II.*, lord of Syracuse since 268 and 'King of Sicily' since 264,

goes over to the Romans in 263. They take Panormus in 254, but the Carthaginians, under the leadership of *Hamilcar Barca*, the hero of Mt. Eryx, after 247, hold out until 241. After the naval battle off the Aegadian Islands, Sicily, with the exception of the Syracusan territory remaining with Hiero, is subject to Rome and in 227 becomes the first *Roman Province*. The Romans occupy strategic points on the coasts of *Sardinia* (in 238) and *Corsica* (in 231). In the 2nd Punic War *Hannibal* establishes himself in Apulia in 217, defeats the Romans at *Cannae* (p. 256) in 216, and winters at Capua. *Hieronymus*, Hiero's grandson and successor, joins the Carthaginians in 215, and Syracuse remains on their side even after his assassination (214). Syracuse falls in 212 after a two-years' siege by the consul M. Claudius Marcellus (death of the mathematician *Archimedes*). Sicily is evacuated by the Carthaginians in 210, and in 203 Hannibal, failing back to protect Carthage which is threatened by P. Cornelius Scipio, already on African soil, abandons Italy to the Romans.

2nd-1st Centuries — Decline of S. Italy and Sicily owing to the creation of vast landed estates (latifundia) by the Romans and the ruthless extortion of taxes by their officials.

The oppression of the unenfranchised peasants by the landed proprietors leads to an uprising in Sicily in 135. At Henna the Syrian *Eunus* becomes king of the slaves, who are not subdued till 132. Another revolt proves troublesome to the Romans in 104-99. In the year 73 Gallic, Germanic, and Thracian gladiators who had escaped from Capua stir up a slave-revolt under the leadership of the Thracian *Spartacus*, and, 70,000 strong, hold the consular armies in check until they are finally cut down after the death of Spartacus in Apulia in 71.

43-36 — Sextus Pompeius, the naval commander of the senatorial party opposing the triumvirs, occupies Sicily, which suffers severely from the ravages of war.

A.D. 14 — The emperor *Augustus* dies at Nola (Aug. 19th).

26 — The emperor *Tiberius* retires to Capri, where he dies on March 16th, 37.

c. 44 — **Christianity** extends to Sicily. The apostle *Paul* spends three days at Syracuse (see p. 447).

79 — *Herculaneum, Pompeii,* and *Stabiae* buried by the eruption of Vesuvius on Aug. 24th.

250 — Third Sicilian slave-war.

278 — Syracuse plundered by Frankish pirates.

410 — The devastation caused by the **Barbarian Migrations** reaches S. Italy. Invasion of the *Visigoths*.

After sacking Rome, *Alaric*, king of the Visigoths, continues with his marauding hordes through S. Italy, intending to cross over to Africa, but dies at Cosenza (p. 287), whereupon the Goths, under Ataulf, quit the country.

440-476 **Sicily in the hands of the *Vandals*.**

The Vandals (a Germanic people emigrating from Silesia), who had made their way to N. Africa, gradually gain possession of Sicily, making Lilybaeum their base in 440.

476-493 **Decline of the West Roman Empire. Supremacy of *Odoacer*.**

Odoacer, the leader of the Germanic mercenaries, forces *Romulus* (comp. p. 41), the last emperor of the West, to abdicate, and, with Ravenna as his seat, rules over all Italy and, after coming to terms with the Vandals, Sicily also, while recognizing the Eastern emperor as the supreme power.

488-533 **The *Ostrogoths* masters of Italy.**

Theodoric the Great, leader of the Ostrogoths and their king from 491 to 526, like his people a Christian according to the Arian faith, invades Italy, with a commission from the Eastern emperor, defeats and removes Odoacer, and establishes the Ostrogothic empire in Italy, though also recognizing the supremacy of Byzantium. The Roman senator Cassiodorus (c. 490-575), a native of Squillace in Calabria, is the chancellor of the Gothic kings till 540 (comp. p. 284).

535-1071 ***Byzantine Supremacy* in S. Italy and Sicily.**

Belisarius, the general of the East Roman emperor Justinian I. (527-565), conquers Sicily in 535 and captures Ravenna in 540. *Teias*, the last king of the Ostrogoths, falls fighting against *Narses*, the successor of Belisarius, in 553 at Monte Lattaro on the peninsula of Sorrento (p. 176) and his people are annihilated. The Greek empire in S. Italy is subsequently much reduced by foreign invaders (Lombards, Saracens, Normans). Sicily, the temporary centre of the empire in the 7th century (Emp. Constans II. resides at Syracuse in 663-668), is lost in the 9th century. In Apulia and Calabria the Byzantines, whose governor (Katapan) resides at Bari, hold out against the Saracens and Lombards with varying success until the capture of Bari by Robert Guiscard in 1071 deprives them of their last stronghold in Italy (comp. p. xliii).

571-1077 ***Lombard Supremacy* in S. Italy.**

A detachment of the *Lombards* (Teutons from the Lower Elbe), who had invaded Italy in 568, captures Benevento, Capua, and Salerno (while the coast from Naples to Amalfi remains practically independent, under the protection of Byzantium) and strives to expel the Byzantines from every part of S. Italy. The dukes of Benevento are for the most part only loosely united with the Lombard kings in N. Italy and during the conquest of the Lombard empire by Charlemagne *Arichis II.* declares himself an independent prince in 774. His descendants, splitting up into various branches (*Benevento, Salerno, Capua*) and growing gradually weaker, hold out until the Norman invaders seize Capua in 1058, the territory of Benevento in 1059, and Salerno in 1077. The town of Benevento becomes a papal possession in 1051.

827-901 **Conquest of Sicily by the Saracens.**

From the 7th cent. onwards Sicily, like the whole of Italy, was the continual prey of Arab invaders. In 827 an

army of the *Aghlabids*, the emirs of Kairwan (in Tunisia), lands at Messina at the treacherous invitation of the Byzantine Euphemius. Palermo falls in 831, Syracuse in 878, Taormina in 901. On the mainland the Saracenic incursions result only in temporary occupations, especially after their advance on Rome has been frustrated by their defeat at Ostia in 849. Bari, however, is in the hands of the Saracens from 842 to 871.

948-1072 **Sicily under independent Saracenic rulers.**

Under the *Fatimids*, who seize the emirate of Kairwan in 909 and reside as caliphs at Cairo after 969, Sicily becomes an autonomous emirate. The Byzantine admiral George Maniaces is in temporary possession of the island in 1038, and in 1061 the Normans under Robert Guiscard and Roger de Hauteville (Roger I.) begin the conquest of Sicily, which is completed by the capture of Palermo in 1072. In the interior of the island the Saracens hold out as dependent princes, in some cases until the 13th century.

1031-1194 **Norman Supremacy in S. Italy and Sicily.**

About 1030 at Aversa and in the district of Melfi Norman knights (from the mouth of the Seine) in the service of the Lombards against the Byzantines become almost independent feudal princes. Their power is increased by reinforcements from home and by successful wars. *William 'Iron Arm' of Hauteville* (d. 1046) and his brothers Drogo (d. 1051) and Humfrey (d. 1055) are successively counts of Apulia; a younger brother, *Robert Guiscard* ('the resourceful') becomes duke of Apulia and Calabria in 1059 and drives the Greeks out of Bari in 1071. In conjunction with the youngest brother *Roger* (*I.*) he gains the whole of S. Italy, except Capua (which remains subject to another Norman family till 1137), and Sicily (1072), which he shares with Roger. As the most powerful prince in Italy he protects Pope Gregory VII. against Emperor Henry IV. and dies at Corfu in 1085 when on an expedition against Byzantium. His sons *Bohemund of Taranto*, one of the heroes of the first crusade, and *Roger of Apulia* inherit S. Italy, and his brother *Roger I.* (d. 1101) is lord of all Sicily, where he is succeeded in 1106 by his younger son *Roger II.* In 1127 the entire Norman empire, in 1139 Naples also, pass to Roger II. In 1130 he has himself crowned *King of Sicily*. This brilliant prince, respected equally by Christians and Mohammedans, brings permanent order to his realm and under his patronage flowers the grand *Norman-Saracenic Culture*. He was succeeded by his son *William I.* ('the Bad'; 1154-66), who was followed by his son *William II.* ('the Good'; 1166-89). *Tancred of Lecce*, an illegitimate grandson of Roger II., is then elected king by the Sicilian nobles, while Emperor Frederick Barbarossa claims the crown for his son Henry, the husband of Constance, Roger's youngest daughter. On Tancred's death in 1194, his infant son *William III.* is captured by Emp. Henry VI., blinded, and sent away to Germany.

1194-97 **The Hohenstaufen *Henry VI.*, king of the Normans.**

Henry VI. suppresses with cruel severity the opposition of the Normans to the Germans. His sudden death at Messina (Sept. 1197) frees the country, and his own wife, of a heavy burden.

1198-1250 The Hohenstaufen *Frederick II.*, king of Sicily (emperor after 1220).

On her death (Nov. 11th, 1198) the empress bequeathes the Norman kingdom, rent by the hostility of the German and Norman vassals, to her son Frederick, not quite four years old, crowned king in May 1198, under the tutelage of Pope Innocent III. Under Frederick II., one of the most enlightened monarchs in history, who takes over the government in 1208, becomes king of Germany in 1212, and emperor in 1220, the kingdom of Sicily becomes the centre of the western empire. Frederick II. rules his Italian kingdom in a despotic manner, like an Oriental prince, while attempting to mould it into a coherent body politic in the modern sense by means of a strictly centralized government, but he never entirely succeeds in quelling the movement for freedom in N. Italy and is in continual conflict with the popes and, in Germany, the opposition party of the Guelphs. Art and learning flourish at his court and his intimate circle of friends becomes the cradle of Italian poetry.

1250-54 The German king *Conrad IV.*, king of Sicily.

Frederick II. bequeathes his heritage undivided to his eldest surviving son, the German king Conrad IV. (b. 1227), already ruling as governor in Germany since 1237. Manfred, Conrad's eighteen-year-old stepbrother, prince of Taranto, receives the governorship of Italy. In conflict with the pope, Conrad himself comes south in 1252 and conquers his kingdom but dies at Lavello (Apulia) in 1254. *Manfred* becomes king of Sicily as Conrad's son 'Conradin' is still a child.

1265-68 Fall of the Hohenstaufen. The kingdom of *Sicily* passes to the house of **Anjou.**

In 1262 Pope Urban IV., following the example set by his predecessor ten years previously, offers the Sicilian crown to Charles, Count of *Anjou* and Provence, the youngest brother of St. Louis of France. Charles is enfeoffed with Sicily by Clement IV. at Rome in June 1265 and is crowned on Jan. 6th, 1266. Manfred falls at Benevento on Feb. 26th and *Charles I.* makes his victorious entry into Naples, which becomes the capital of the kingdom during his reign. The fifteen-year-old *Conradin of Swabia*, the last of the Hohenstaufen, comes to Italy in Oct. 1267 to rescue his inheritance, but is utterly defeated at Tagliacozzo (p. 224) on Aug. 23rd, 1268, and is executed at Naples on Oct. 29th (p. 51).

1282 *Sicilian Vespers.* Sicily passes to the house of **Aragon.**

The hatred of the Sicilians for their French oppressors breaks out at Palermo on March 31st, 1282, as the bells are being rung for vespers. Thousands of French are put to death. Manfred's son-in-law, king *Peter III. of Aragon*, is called in and is crowned at Palermo in October.

1282-1302 Wars between the *Angevins* of *Naples* and the *Aragonese* of *Sicily.*

Charles I. dies in 1285, after *Charles II.*, his successor to the throne, has fallen into the hands of the Aragonese during a naval battle in 1284; Peter III. dies nine months

after him. Peter's sons, kings Alphonso III. of Aragon and *James of Sicily* release their prisoner in 1288. Charles II., as the feoffee of the Church, has himself crowned king of Sicily in 1289, although King James rules undisputed on the island. On the death of Alphonso III. (1291) James relinquishes Sicily to Charles II. in 1295 and in 1298 receives in exchange Sardinia and Corsica; the Sicilians, however, elect James's younger brother *Frederick* as king. Thereupon Charles II., after a reconciliation of the houses of Anjou and Aragon confirmed by intermarriage, joins forces with James against Sicily. Frederick II., however, defends himself successfully and by the peace of Caltabellotta in 1298 is acknowledged king of Sicily with the title 'of Trinacria' and marries a daughter of Charles II. Nevertheless the Angevins persist in their attempts at recovering Sicily.

1309-43 *Robert the Wise*, king of *Naples*.

Charles II.'s eldest son, Charles Martel (d. 1295), titular king of Hungary, the friend of Dante, is succeeded by his son Charles Robert as actual king of Hungary (after 1301). On Charles II.'s death Naples passes to his third son *Robert the Wise*. The reign of this rather pedantic but thoroughly conscientious prince marks the zenith of the Angevin rule in Naples. He encourages humanism in the person of Petrarch (comp. p. 68) and employs the best artists of the day (Giotto, Simone Martini); the university of Naples makes important progress under his patronage.

1337-91 Arbitrary rule of the *Sicilian* nobles.

Frederick II. (d. 1337) and his son *Peter II.* (d. 1342) are succeeded in turn by *Louis* (1342-55), the infant son of the latter, and *Frederick III., the Simple* (1355-77). The great aristocratic families seize the reins of government and the disintegrating state is frequently in danger of falling into the hands of the Angevins, who set foot on the island from time to time. The barons wield almost despotic power in place of Frederick's infant daughter *Mary* (1377-1402), until she accepts as husband and co-regent her cousin *Martin* (Martin I.; 1391-1409), of the Spanish line of Aragon, who adopts energetic measures against the nobility (execution of Andrea Chiaramonte, p. 323).

1343-81 *Joanna I.*, queen of *Naples*.

Robert's son, *Charles of Calabria*, dying prematurely in 1328, the crown passes to Robert's granddaughter, *Joanna I.*, married at the age of seven years to her Hungarian cousin Prince Andrew. Her passionate temperament and the court intrigues in which the numerous members of the Angevin collateral lines, the dukes of Durazzo, the 'Emperors of Constantinople', and the princes of Achaia and Taranto, play their disreputable parts, are injurious both to herself and the whole kingdom. To avenge his brother Andrew, murdered in 1345, King *Louis of Hungary* invades S. Italy in 1348 and drives out Joanna. Quieter times ensue after the return of Joanna, under the rule of her cousin and second husband, Louis of Taranto (king 1352-62) and her grand seneschal Niccolo Acciaiuoli of Florence, but on the outbreak of schism within the church in 1377 she takes the side of the antipope Clement VII. and is formally deposed by Pope Urban VI. As her fourth marriage, with the brave condottiere Duke Otto of Brunswick-Grubenhagen,

brings her no heir, she adopts in 1380 *Louis of Anjou*, a brother of the French king. Urban VI., however, bestows the crown in 1381 on the former heir-apparent, Joanna's cousin, *Charles III. of Durazzo*. Charles conquers Naples and the queen dies in 1382, probably by strangulation, as a captive in the castle of Muro in the Basilicata.

1382-99 **Struggles of the two houses of *Anjou* for *Naples*.**

Charles III., the 'Prince of Peace' (Carlo della Pace), falls out with the formidable Urban VI., who entrenches himself at Nocera in 1384 and is there besieged by Charles in 1385. The adherents of Louis of Anjou, who after his death in 1384 acclaim his seven-year-old son *Louis II.* as king, set the pope free. Charles III. is murdered in 1384, shortly after his coronation, in Hungary, which he claims for himself on the extinction of the Angevins in that country, and leaves his distracted realm to his infant son *Ladislaus*. With the support of Pope Boniface IX. (1389-1404), whom he has protected against his Roman citizens, Ladislaus becomes a real master of his kingdom.

1404-14 **King *Ladislaus of Naples* intervenes in the political complications of the Great Schism.**

During the reign of Innocent VII. (1404-6), which is upset by serious quarrels with the Romans, the power of King Ladislaus increases. Under Gregory XII. (1406-15) he is temporarily master of Rome, with the aid of an aristocratic party, in 1408. He is then banished by the antipope Alexander V. (elected 1409, d. 1410), who recalls Louis II. from France. Louis arrives at Rome in 1411 with the new pope John XXIII. and defeats Ladislaus at Roccasecca. Ladislaus however soon drives him out of Italy, captures Rome in 1413 after a few days, and pursues the retreating John XXIII., but is compelled to retreat to Naples in 1414, on the point of death.

1409 ***Sicily* is united with *Aragon* for nearly a century.**

On the sudden death of *Martin I.* he is succeeded in 1409 by his father *Martin II.* (King Martin I. of Aragon), with whom however the old house of Aragon dies out in the following year (1410). His nephew, the Infante Ferdinand of Castile, who, as *Ferdinand I.*, is the founder (1412) of the *New House of Aragon*, is succeeded in 1416 by his eldest son *Alphonso the Magnanimous*, king of Aragon and Sicily.

1414-42 **End of the house of *Anjou in Naples*.**

Ladislaus, the last male scion of the house of Anjou, is succeeded by his profligate sister *Joanna II.* (d. 1435), widow of Duke William of Austria. The government is carried on by her favourites (e.g. the grand seneschal Ser Gianni Caracciolo, murdered in 1432). After her adoption of Alphonso of Aragon in 1421 and then, in 1423, of her French cousin Louis III. of Anjou (d. 1434), her kingdom is inherited by the latter's brother, the 'good king' *René of Anjou and Lorraine*, who however is easily deprived of his inheritance by *Alphonso of Aragon* in 1442.

1458 **The '*Two Sicilies*' are again separated after a union of sixteen years.**

Alphonso I., leaving to his Italian possessions the memory of a brilliant ruler, dies at Naples in 1458. On the mainland

he is succeeded by his natural son *Ferdinand I.* (Ferrante), one of the craftiest despots of his age though he furthers the development of his country by his stern treatment of the nobles. Sicily, on the other hand, passes, along with Aragon, to *John II.* (King of Navarre since 1425), the brother of Alphonso I.

1479 *Sicily* is united with *Spain* (Aragon and Castile).

Ferdinand the Catholic, son of John II. and husband of Queen Isabella of Castile, becomes King of Aragon and Castile (d. 1516). The ruling pair assume the title of *King of Spain.*

1494-1503 End of the house of Aragon in *Naples. French Invasion* and *Spanish Occupation.*

Ferdinand I. is succeeded by his incompetent son *Alphonso II.* (d. 1495) and his grandson *Ferdinand II.* (Ferrantino, d. 1496). In 1495 the kingdom is temporarily occupied without difficulty by *Charles VIII. of France,* and in 1496 the government is undertaken by the capable *Frederick,* the second son of Ferdinand I. In 1501, however, on the strength of the secret treaty of Granada, whereby Naples is to be divided between Spain and France, *Louis XII.,* Charles VIII.'s successor, dispatches his army into S. Italy. Frederick, betrayed by the Spaniards, who have entered his kingdom ostensibly for his protection, surrenders to Louis XII. and dies at Tours in 1504 as the titular Duke of Anjou. The French are driven out by the Spanish general *Gonsalvo da Cordova* (victory of the Garigliano, 1503) and the whole of S. Italy remains in Spanish hands for two centuries, Gonsalvo becoming the first of the *Viceroys of Naples* (1504-7).

1516-1700 The **Spanish Habsburgs** in possession of the Two Sicilies.

On the death of Ferdinand the Catholic most of his dominions pass to his eldest grandson, Charles of Habsburg and Burgundy (the German king *Charles V.* in 1520, emperor in 1530). Under him and his four immediate successors, the Spanish kings *Philip II.* (1555-98), *Philip III.* (1598-1621), and *Philip IV.* (1621-65), and *Charles II.* (1665-1700), Naples and Sicily are Spanish provinces governed by viceroys. The people are oppressed by harsh taxation and the feudal nobility become entirely dependent on the court of Madrid.

1532-53 *Don Pedro de Toledo* viceroy at Naples.

Don Pedro de Toledo, father-in-law of Duke Cosimo I. of Florence, is the most notable of the Spanish viceroys, the city of Naples being rebuilt (e.g. the Strada Toledo, the present Via Roma) during his term of office.

1631 Most violent *Eruption of Vesuvius* in modern times, after a century's quiescence, destroying most of the villages at its base (comp. p. 137).

1647 Revolts against the Spaniards in Naples and Sicily.

In May 1647, in consequence of a famine in Sicily, the people rise against the viceroy at Palermo. After the flight of the viceroy, one of the leaders, the goldsmith *Giuseppe da Lesi,* attempts to maintain order but loses his life on Aug. 22nd during the suppression of the revolt by the

nobility. — At Naples, on July 7th, the twenty-five-year-old fisherman Tommaso Aniello of Amalfi, known as *Masaniello* (p. 51), incites the populace, embittered by taxation, to rebellion, but is outwitted by the viceroy, Duke of Arcos, and falls by an assassin's hand on the 17th. The rebellion continues, not being subdued till April 1648.

1674-78 **Defection of Messina to France.**

Finding their ancient rights threatened by the Spaniards, the citizens of Messina call in the aid of Louis XIV. The French attempt to possess themselves of Sicily and defeat the united Spanish and Dutch fleets in 1676, but in 1678 are compelled to withdraw from Messina, which forfeits all its old privileges.

1707-48 **S. Italy and Sicily from the extinction of the Spanish Habsburgs till the erection (1738) and final recognition (1748) of a *Bourbon Secundogeniture*, dependent on Spain, in the kingdom of Naples and Sicily.**

In 1707, during the war of the Spanish succession (1701-1714), which breaks out on the death of King Charles II., the imperial troops under Count Daun occupy the kingdom of Naples on behalf of Archduke Charles of Austria, who, as *Charles III.* of Spain, has already set foot in Catalonia. In 1713 the peace of Utrecht, by which the Bourbon *Philip V.* is recognized as king of Spain, definitely separates Spain from its Italian possessions. Naples and Sardinia (also Lombardy) remain with Charles of Austria, who has been German emperor (Charles VI.) since 1711, while Philip V. has to hand over Sicily to Savoy. After Palermo has been temporarily won back by the Spanish in 1718, Austria and Savoy exchange ownership of the two islands (Sardinia and Sicily) in 1720. As, however, Philip V.'s son, Charles of Bourbon, who in 1731 has inherited the duchies of Parma and Piacenza, has conquered the kingdom of Naples and Sicily and is crowned at Palermo in 1734 as *Charles III.*, Emperor Charles VI. has to take over the Bourbon duchies in N. Italy instead of his kingdom in S. Italy. Fresh hostilities occur on Italian soil between Spanish Naples and Austria in 1740-48 during the war of the Austrian succession. Tranquillity was finally restored in 1748 by the peace of Aix-la-Chapelle, which reaffirmed the separation of Naples and Sicily from Spain.

1719 **First attempts at uncovering the buried towns of Vesuvius.**

In 1719 art-works from the ancient Herculaneum are discovered during the sinking of a shaft in the villa of Prince Elbeuf at Portici. Serious excavations are begun here at the order of Charles III. in 1737, at Pompeii in 1748.

1734-98 **The Bourbons, until the first expulsion of Ferdinand IV.**

Charles III. governs his kingdom according to the principles of 'enlightened despotism', his prime minister, *Bernardo Tanucci*, carrying through several reforms. Charles inherits Spain in 1759 and leaves Naples to his seven-year-old third son *Ferdinand IV.* (Ferdinand III. of Sicily) with a regency under Tanucci. Ferdinand comes of age in 1767, marries Maria Carolina of Austria, a daughter of Maria Theresa, in 1768, and dismisses Tanucci in 1777. The roya

couple become increasingly disliked owing to their favouritism that impedes progress in every direction. Sir John Acton becomes prime minister in 1784, and Sir William Hamilton, English ambassador to the court of Naples in 1764-1800, acquires great political influence, principally (after 1791) through his wife, an intimate of the queen and afterwards the mistress of Lord Nelson. The attack on the republic established by France in Rome in 1798 (Neapolitan occupation of Rome on Nov. 27th) provokes the French to take action against Naples; in Dec. 1798 the Bourbon court take refuge at Palermo, under British protection.

1799 **Parthenopaean Republic at Naples.**

The Parthenopaean Republic is proclaimed by the French general Championnet on Jan. 23rd, 1799. The Neapolitan Cardinal Ruffo organizes an uprising of brigands against it in Calabria and drives out the French on June 14th. The royal couple return to Naples, the amnesty promised to the leaders of the revolution is not recognized, and many of the best men in the country are executed, Nelson offering no opposition.

1801 **Jan. 1st: Discovery of the first asteroid or minor planet by Giuseppe Piazzi at Palermo observatory.**

1806-15 **Second expulsion of the Bourbons from Naples, where Napoleon I. replaces them by French kings: *Joseph Bonaparte* (1806-8) and *Joachim Murat* (1808-15).**

The Bourbon negotiations with Britain induce Napoleon to take the offensive ("La dynastie de Naples a cessé de régner"). In Jan. 1806 Marshal Masséna enters Naples, whence the court, again protected by the British fleet, has fled to Palermo. Joseph, Napoleon I.'s eldest brother, becomes king on Jan. 14th, 1806, but leaves in June 1808 to take over the kingdom of Spain. He is succeeded by Joachim Murat, husband of Napoleon's sister Caroline. Sicily, despite several attacks by Murat, remains in the possession of the Bourbons. Their protector, the British governor-general, *Lord William Bentinck*, extorts from the royal pair a constitution on the English model in 1812, but it is proclaimed through the mouthpiece of Francis, the heir apparent. The queen, actively intriguing against the English and their reforms, is forced to quit the country in 1813 (d. near Vienna, 1814) and Ferdinand IV. returns for the second time to Naples in June 1815, after Murat, who at first was to retain possession of his kingdom, has rejoined Napoleon. Murat takes to flight and after a foolhardy attempt at invasion at Pizzo in Calabria is court-martialled and shot (Oct. 13th).

1816-60 ***Kingdom of the Two Sicilies* until the final expulsion of the Bourbons.**

In 1816 Ferdinand IV., assuming the title of *Ferdinand I.*, King of the Two Sicilies, unites the two portions of his kingdom, hitherto separately administered, in order to abolish the Sicilian constitution. The suppression of any sign of progress or independence by the reactionary government, which tolerates, if not actually encourages, brigandage in the country and the all-powerful secret society of the

Camorra in the towns, leads to continual disturbances. In 1820, after an outbreak at Palermo quelled with much bloodshed, Ferdinand is compelled to summon a parliament at Naples, but in 1821 allows the Holy Alliance (Russia, Austria, and Prussia) assembled at Laibach to dispatch, for his protection, an army of occupation, which remains in the country till 1827.

Ferdinand is succeeded in 1825 by his son *Francis I.*, and he in 1830 by his son *Ferdinand II.*, twenty years old. In 1837 a cholera epidemic in Sicily is accompanied by sanguinary disturbances, and in 1848, alarmed at the outbreak of another revolution in Sicily, Ferdinand summons a parliament, only to dissolve it on the day appointed for its assembly (May 15th). The revolutionaries are dealt with in the most drastic fashion; after the bombardment of Messina (Sept. 3rd-7th) the king is nicknamed 'Re Bomba' and his treatment of the leaders of the opposition arouses the indignation of the whole civilized world (comp. Gladstone's letter to the British government in 1851).

Ferdinand II. dies in 1859 during the struggle for independence in N. Italy. His son *Francis II.* (d. 1894) has not the courage to grant a constitution. With the tacit consent of the Turin government, *Garibaldi*, with 1072 volunteers ('I Mille'), embarks at Quarto near Genoa on the night of May 5th, 1860, lands at *Marsala* in Sicily on the 11th, defeats the Bourbon troops at *Calatafimi* on the 15th, storms Palermo on the 27th, and after conquering the whole island crosses over from Messina to Calabria on Aug. 20th. As they advance on Naples the liberators are received with the utmost enthusiasm, Francis II. retires to the fortress of Gaeta on Sept. 6th, and Garibaldi enters the capital on the 7th. His victory on the *Volturno* (Oct. 1st) delivers the whole kingdom into his hands, with the exception of Capua (which falls on Nov. 2nd) and Gaeta; on Oct. 21st the union with Piedmont is effected as a result of a plebiscite. Francis is besieged at Gaeta, but emboldened by his courageous wife, the Bavarian princess Marie (d. 1925 at Munich), and supported by the French fleet, he holds out till Feb. 12th, 1861.

1861 March 17th: *Victor Emmanuel II.* (1849-78) assumes the title 'King of Italy'. Southern Italy and Sicily included in the united kingdom.

The new government undertook a formidable task in controlling a country that had been brought to a low level by centuries of misrule. Of the 9¾ million subjects 89·3% were unable to read or write, in spite of the presence of over 100,000 secular clergy, monks, and nuns. Nearly all the roads were in a bad condition and there were only 77 miles of railways. It was a long time before the S. Italians, who had never felt any affection for their rulers, could be instilled with respect towards the authority of the state.

1870 Incorporation of the States of the Church.

Brigandage, which had been encouraged by adherents of the Bourbons and had received financial support from Francis II., is now speedily stamped out, as the brigands are no longer able to escape into extra-Italian territory.

1878 *Humbert* (1844-1900), King of Italy, succeeded on July 29th, 1900, by *Victor Emmanuel III.* (b. 1869).

1922 | *Benito Mussolini* ('il Duce', i.e. the leader; born July 20th, 1883, at Dóvia in the Romagna), after holding the Congress of Fascists at Naples (p. 47) on Oct. 24-26th, marches on Rome on Oct. 28th-31st, and obtains full powers of government. In addition to the usual method, time is reckoned according to the *Fascist Era* (1930 = Anno VIII), and the bundle of lictor's rods with the axe of ancient Rome appears in the national arms beside the cross of the House of Savoy.

Italy's revival during the last few decades has not been without its effect on the southern portion of the peninsula. Public health, morals, and education have improved, and the roads and railways have been developed. The 'latifundia' system of agriculture, which for centuries past has hindered the appearance of a prosperous class of farmer, is now on the wane, though it has not yet entirely disappeared. The huge aqueduct constructed in 1905-29 (see p. 273) is of the greatest importance for the poorly-watered E. coast (Apulia). In Sicily, where the old order of things has persisted the longest, the extinction by the Fascists of the Mafia (p. 306), which was crippling public life, was a long step forward in the path of progress.

1929 | Feb. 11th: Signing of the *Lateran Treaties*, which bring to an end the prolonged discord between the Vatican and the Italian State.

XV. Art in Southern Italy and Sicily

by

Dr. Hans Nachod, English version by *Ida Macdonald*.

At two epochs in their long history it has fallen to the lot of Southern Italy and Sicily to stand in the forefront of European civilization. The history of art in these regions likewise records two periods of intense creative energy, separated by a gap of centuries. The first occasion on which the southern parts of the peninsula produced art of international importance was during the 6-5th cent. B.C., when their coasts were fringed with flourishing Greek colonies. Southern Italy, then termed Magna Graecia, and the greater portion of Sicily were an integral part of the Hellenic world. By that time their barbarian neighbours, even the Carthaginians, the most dangerous rivals of the Greeks, had, to a great extent, fallen under the influence of Hellenic civilization. Works of unrivalled beauty were achieved in all branches of the arts, and even five hundred years later a provincial town such as Pompeii reflected the splendour of this great creative era. In the 11-12th cent. A.D., under the rule of the Moors and the Normans, Sicily again became a vital centre

of culture. This time Southern Italy, for centuries a province of the Byzantine empire, was pervaded by Occidental civilization. Once more a magnificent art is seen to develop, not, however, to be of much influence on that of the rest of Europe. Its mixture of Oriental and Occidental elements doomed it to an early end. Temporarily revived by the influx of Gothic art from France at the end of the 12th cent., it passed magnificently away in the reign of Frederick II. The Gothic style prevalent at the court of the first Angevin kings in Naples produced works of originality and significance in the 14th cent., but all important commissions were entrusted to foreign craftsmen, who left no school to influence native artists. Some remarkable work was done later, especially under the rule of the last Angevin and Aragonese kings, chiefly in Naples and other large cities of their dominions, but there again Southern Italy was indebted to foreigners for its art, and, again, their influence soon ceased. Since the 14th cent. no native artist has ever been able to make his mark on the history of art by the force of his own personality. Bernini, born in Naples of a Florentine father and a Neapolitan mother, must be considered as belonging exclusively to Roman art, though much of what was produced during the 17-18th cent. in the kingdom of the Two Sicilies was due indirectly to his influence. Under Spanish and Bourbon rule, the country, with the exception of the capital, became an unproductive and even backward province, in art as well as in nearly every other sphere of life.

Of **Greek Art** very little has come down to us. In the principal towns, where the leading architects must have worked, Greek **Buildings** have been almost entirely obliterated. For these places always remained densely populated centres, where successive generations demolished what their predecessors had created. It is therefore only among the ruins of long deserted cities that buildings of any importance can be found. But these ruins testify to the superb beauty of Greek architecture. They are the structures that opened the eyes of later generations to the essential features of Greek art and gave us moderns an idea of Hellenic architecture such as can hardly be gained anywhere else outside Greece.

The deepest impressions of pure Greek art are experienced at Paestum, Segesta, and Agrigento (Girgenti), where the peristyles of some of the *Temples* are still upright. In several cases, various other parts of the superstructure have been preserved. The ruins of Selinus have always been of great interest to archaeologists, on account of the evidences they supply of the architecture of the two centuries in which the greatest development took place, i.e. from about 600 to 400 B.C. Most of the Selinus

temples, however, are less impressive than those of the three places mentioned above, for earthquakes have reduced them to a heap of ruins. Quite an exceptional effect is presented by the temple of Athena, amongst whose ruins the cathedral of Syracuse has been built (see p. 448).

At PAESTUM (p. 202), the Greek colony of Poseidonia, two of the three comparatively well preserved temples are typical works of an important period in the development of the Doric style. The so-called *Basilica* shows its archaic origin in many peculiar features; there are nine columns on its short sides, one thus standing in the principal axis of the building, and eighteen columns on the long sides, in which, later, an odd number was preferred. Another peculiarity is the remarkable bulging and tapering (entasis) of the shafts. The so-called *Temple of Neptune*, probably built shortly after the mid-5th cent., may, on the other hand, be called one of the most impressive examples of the classical Doric style, in which the proportions attain perfect harmony. Only minor divergences from the Doric canon may be observed, but these prevent us from imagining this temple to be the work of the architect who gave the last finishing touches to those forms of the Doric style that were to become dominant in Hellenic architecture. The strange austerity that characterizes this temple has now become more evident than of yore; for the loss of the stucco facing that once covered the rugged surface of the yellowish-red porous limestone has softened its appearance and blurred its sharp outlines. In Greek buildings stucco facing was invariably used where the whole structure was not of marble. Moreover, individual members were emphasized by means of different-coloured painting (see p. liv).

Even without having seen other Greek buildings, the visitor will not only learn to distinguish the Doric elements when he looks at the Temple of Neptune, but he will also, to a certain extent, acquire a feeling for the subtler characteristics of the classical Doric style. The chamber of the deity, or cella, stands on a three-stepped basement (stylobate) within the frame of a colonnade (peristyle). Like many other classic buildings it is divided into three aisles by two rows of columns rising in two stories. The columns rise without bases from the stylobate, at one point swelling in a gentle outward curve (entasis) suggestive of breathing. Their vertical direction is emphasized by the sharp-edged fluting. The capital, consisting of a square slab (abacus) resting on a convex moulding (echinus), carries the vertical thrust of the shaft to the architrave, which in the Doric style is a plain beam. Above the architrave is a frieze of almost equal breadth, adorned with a series of grooved tablets (triglyphs) alternating with square slabs (metopes) generally filled

with sculptured relief (probably only painted in the case of the Temple of Neptune). Above this frieze lies the boldly projecting cornice, the forms of which are repeated on the short sides of the building, in the raking cornice above the pediment or tympanum. In order to finish the picture we must remember that a gutter (sima) ran along the top of the entablature, from which the rain-water was carried away by spouts (generally in the shape of lions' heads) placed on the long sides of the building, and that the corners of the temple and the apexes of the pediments were usually adorned with sculptured figures (acroteria) such as the groups of Castor and Pollux from Locri (see p. lvi).

The more graceful character achieved in the three temples of Acragas (Agrigento, see p. 369), arbitrarily named the Temples of Concord, Juno, and Castor and Pollux, prove that they were built somewhat later than the principal temples at Paestum. The unfinished temple of Segesta (p. 350), whose columns were never fluted, also belongs to the last third of the 5th century.

Buildings of gigantic proportions, similar to those begun as early as the 6th cent. in several of the proud city-states of Greece, were also undertaken in Sicily. Their enormous dimensions nearly always precluded their completion. Thus the Temple of Apollo at Selinus (Temple *G*, p. 363) was still in course of construction when the town was destroyed in 409 B.C., although its foundations had been laid a hundred years earlier. The Temple of Zeus at Acragas was begun about 480 B.C., after the battle of Himera (p. xl), but it too was never completed. Both these buildings measured over 170 ft. in breadth and 370 ft. in length; even in their utter decay they impress us to-day by the stupendous mass of their remains. The Temple of Zeus was of unusual design. It was enclosed by walls instead of colonnades, and the entablature was supported by half-columns alternating with gigantic human figures (Atlantes) that projected in high relief from the wall.

According to the custom prevalent in Greece during the development of the Doric style, the wooden entablatures of smaller buildings were faced with terracotta, whereas the remains of Temple *C* at Selinus prove that in the 7th cent. terracotta was used also to decorate the marble entablatures of larger temples. In Temple *C* fired tiles of delicate outline were used, adorned with a beautiful design of ornamental bands painted in vigorous blacks and reds on a yellowish ground. We gain from this an idea regarding the amount of colour used on the outside of an antique temple, for, with the exception of the steps, the shafts of the columns, and the architraves, there was hardly any part devoid of colour. The horizontal courses were painted red, and the main vertical surfaces (notably the triglyphs) blue.

For dramatic performances the Sicilian Greeks, like those in the mother country, erected *Theatres* with tiers of seats accommodating large numbers of spectators. In the 4th cent. the unroofed theatre built in stone, evolved in such a monumental and harmonious form at Athens and at Epidaurus, began to make its appearance in Sicily also, e.g. at Syracuse (p. 454), where the foundations were laid as early as the 5th cent., and at Taormina (p. 414), Catania (p. 428), and Segesta (p. 350). All these buildings, however, are only known to us in the shape given them at a later period, generally by the Romans.

Pompeii, with its *Houses* built during the so-called tufa period (from c. 200 B.C.), affords important material for the study of domestic architecture of the Hellenistic period. This style, coming from Sicily to extend later over the whole peninsula, is there to be found in a number of specimens in a unique state of preservation. One of the most beautiful examples of the secular architecture of this period is the great Casa del Fauno (p. 165), in which the ancient Italic house surrounding an inner courtyard or atrium has been enriched by the addition of a Greek peristyle.

During the 4th century B.C., as progress was made in the science of war, Greek architects gained proficiency in the art of *Fortification*. The most remarkable examples are at Syracuse, notably the Euryelus (p. 456), erected about 400 B.C., and the fort of Selinus, built at about the same time. Town walls, indispensable for every kind of settlement in times of discord between petty states and communities, are to be found almost everywhere. Even the most insignificant places (such as the little Messapian town of Manduria in Apulia, p. 267) have surprisingly strong, well-built walls.

Only a few **Hellenic Sculptures** have been preserved in Magna Graecia. Of the great statues of the deities revered in its temples a few fragments have been found. Their incomplete state precludes our gaining an idea of Greek sculpture from them; we are therefore restricted to the study of terracotta copies of large statues, excavated at Taranto, Locri, and other places. Though these are the work of ordinary craftsmen, they awaken our admiration for their Hellenic freedom and dignity of attitude.

The numerous lifesize *Votive Statues* that formerly adorned the shrines have likewise almost all disappeared, perhaps because, owing to the scarcity of marble in these parts, bronze, a material always in danger of being melted down, was generally used. One of the rare finds, a beautiful late-archaic marble torso of a youth, is preserved in the museum at Agrigento (p. 375). We have some examples of decorative sculpture of vast dimensions, such as the badly damaged Atlantes of the Temple of Zeus at *Agrigento*

(p. liv) and the terminal groups from the temple at Locri (pp. liv, 72), representing Castor and Pollux with their horses being carried over the sea by Tritons. In spite of a certain rigidity, these are works of importance and were executed by a local school of sculptors during the mid-5th century. Magna Graecia is almost entirely lacking in the large figures sculptured in relief for the temple pediments, such as adorned most of the monumental buildings of Greece proper and were supplanted there in the 6th cent. by magnificent groups sculptured in the round, which continued to give ever increasing scope to the powers of sculptors. The few fragments remaining of the pediment groups from the Temple of Apollo at Selinus do not suffice to give us any idea of the ability of Sicilian sculptors in this domain. In the *Metopes of Selinus* (now in the Palermo Museum, p. 327) a series of limestone reliefs, begun at an early period, have been preserved. Some fragments of great age show a peculiar style of flat relief. One represents Europa riding on the Bull, over fishes indicating the sea. Dating from the mid-6th cent., these are significant works of archaic art, in which no attempt to represent Nature faithfully has yet been made, the intention of the artist being purely decorative. The rapid development of Greek sculpture towards freedom in showing the human body in action is to be seen in the metopes of Temple *C*, dating from the last quarter of the 6th century. The bold foreshortening of the quadriga as seen from the front, and the unconcern with which the figures were twisted from front view to profile, when this seemed conducive to greater perspicuousness, are typical of archaic art, which is here, to be sure, in its latest phase. Owing to their highly developed style, the metopes of the Heraeum (Temple *E*) are much more readily appreciated; these marvellous works of mature archaic art are, in quality, very near to the sculptures of the Temple of Zeus at Olympia. The aspirations of the artist now soared beyond the bonds restricting the earlier periods; he became capable of rendering the subtlest emotions. The calm religious grandeur of the Nuptials of Zeus and Hera was as impressively depicted as the terrible scene of the Death of Actaeon.

All these sculptures, preserved by chance, while others, perhaps of greater value, perished, do not give so complete a proof of the creative imagination of the Greeks and of their absolute assurance in workmanship as we find in another more limited sphere. Southern Italy and Sicily, especially Syracuse, have produced some of the most beautiful *Coins* of all time, testifying to the unrivalled excellence attained by the Greeks in the art of die-sinking.

The scarcity of Hellenic sculpture in Southern Italy and Sicily may be due to the fact that the Romans plundered most

thoroughly these districts, which were the first to come under their rule and were nearest to their capital. The celebrated case recorded in Cicero's speeches, that of the praetor Verres, is by no means unique. Many high officials made use of their position in the way he did in 73-71 B.C., when he practised systematic robbery of art treasures. Later too, during the economic depression and depopulation of S. Italy under the emperors, much was carried off to Rome and other places. Occasionally, no doubt, works of art were removed from shrines at the instigation of 'art dealers' and fell into the hands of private individuals. One of the finds of Pompeii, the beautiful bronze statue of the nude *Apollo* (p. 80), a masterpiece of the classic era of the 5th cent., is a typical case of this kind. It is more than probable, however, that this work originated in Greece, rather than in an Italian colony.

In order to obtain a conception of Hellenic sculpture, it is necessary, in Southern Italy, as elsewhere, to have recourse to the numerous COPIES with which the Romans of the Empire used to decorate their public buildings and squares, their private houses and gardens. The *Naples Museum*, comprising also the Farnese collection formerly in Rome, is unusually rich in marble and bronze sculptures, the originals of which were the epoch-making achievements of distinguished Greek sculptors.

Two marble statues of nude athletes about to attack an adversary reproduce one of the principal works of Attic sculpture of the time when national feeling awakened after the Persian wars. The bronze statues of the tyrannicides *Harmodius and Aristogeiton* (p. 70), made by Critius and Nesiotes for the market-place of Athens, are mature works characteristic of the trend of art in the first part of the 5th century. A beautiful copy (one of many) of a celebrated work created forty years later is the relief of *Orpheus and Eurydice with Hermes*, the guide of the dead (p. 72). Its severe classic beauty testifies to the high level attained by Attic artists at the time when the sculptures of the Parthenon were being executed under the superintendence of Phidias. The manner in which the tenderest feeling is expressed through sympathy tempered with resignation is a foretaste of the marvellous works of Attic sepulchral art that were to follow it. In a *Tombstone* dating from a somewhat earlier period Naples chances to possess a work of great significance for the history of art; it was, however, not brought from Greece until the 18th century. Here the deceased is represented in an unsentimental manner as he appeared when alive. Another important work of the classic era of the 5th cent. is the statue of *Pallas Athena* (p. 72) from the collection of Cardinal Albani and generally named the *Farnese Athena;* in spite of the freedom with which

the Roman artist has treated his copy, some of the unapproachable dignity of the lost bronze original has been retained. The author of this statue must have been one of the masters working in touch with Phidias. An artist of the same period, but older in years perhaps, was the originator of the majestic bronze statue of Artemis or some other youthful goddess, whose head, awe-inspiring in its austere beauty, was reproduced in the so-called *Farnese Hera* (p. 71). Before the discovery near Rome of a copy in which the body of the statue was preserved, this work was often thought to derive from the classic image of Hera executed by Polycletus of Argos for the Argive Heraeum. His Doryphorus (p. 71), the most celebrated of antique statues of athletes, represents the classic ideal of manly proportions. The harmony and assurance expressed in its composition, the unstudied repose of the attitude, with the weight resting on one leg, were innovations opening up a new phase in art. The marble copy found at Pompeii is now in the museum at Naples, but it is from an excellent bronze herma found at Herculaneum that we gain the best impression of the refinement of the original. The so-called *Herculanean Dancers* (p. 81), bronze replicas of Greek female statues draped with the Doric peplon, the rigid folds of which fall straight from the girdle, are of somewhat inferior workmanship.

Of the Greek sculptors of the 4th cent. who advanced beyond the classic style of Phidias, *Lysippus*, court sculptor to Alexander the Great, is most adequately represented at Naples. The copy, made five hundred years later, of his *Resting Hercules* (the Farnese Hercules; p. 73) was intended to be seen from a distance and was therefore given superhuman proportions. We cannot expect to find in it the quality for which Lysippus was most renowned: his penetrating observation of individual traits, resulting in a complete command of every detail. Many more of his rare qualities as an artist, most especially an absolute freedom of posture, are made evident in a beautiful bronze showing his influence, which is known as *Mercury Reposing* and represents the agile body of a youth lax after physical exertion (p. 81).

Like the statue of the Resting Hercules, the group of the *Farnese Bull* (p. 75; formerly also in the Thermae of Caracalla) must be regarded as a copy intended for a great hall or courtyard. This work derives from a famous group executed by two sculptors from Asia Minor, Apollonius and Tauriscus, and brought from Rhodes to Rome in the reign of Augustus. The sculptors were virtuosi of the late Hellenistic period, capable of expressing a complicated dramatic scene in a single group. At the courts of the Diadochi, who divided between them the empire of Alexander the Great, painting and sculpture had become expressions of

national pride and even of political propaganda. Some idea of the style of the school of sculptors working at Pergamum may be gained from the marble copies of bronze votive statues (p. 74) consecrated to the patron goddess of Athens by King Attalus I. (241-197 B.C.). The originals evidently did not yet possess the dramatic pathos shown in the marble frieze decorating the base of the Altar of Pergamum (now in Berlin), a colossal votive monument erected by Eumenes II., son of Attalus.

Of the large number of *Portraits* possessed by the Naples Museum in the shape of statues, hermae, and busts, we may mention the statue of the orator Aeschines (p. 77), representing in a masterly manner the elegance of the cool, logical statesman, and the so-called portrait of Seneca (p. 78), a most impressive bronze head of a poet, showing, relentlessly, all the signs of age. The Naples Museum contains also remarkably good copies of portraits of Hellenistic rulers, such as Seleucus I. Nicator (p. 81).

The few examples of early **Hellenic Painting** that have come down to us are from tombs at Paestum (now in the Naples Museum, p. 85). These are provincial work of inferior quality, dating from c. 400 B.C., when Paestum was no longer under Greek rule. The great wall-paintings having disappeared from all places ever inhabited by the Greeks, we have to rely on the painted *Vases* inspired by their style and reproducing their motifs. Countless examples of this highly developed branch of Greek craftsmanship have been preserved. The importation of earthenware vessels from Greece began with the Greek colonization of the Western Mediterranean in the 8th cent. B.C., and the cemeteries of many S. Italian and Sicilian towns, notably those of towns inhabited by barbarian tribes, have supplied almost as much material for the history of Greek pottery as the necropolises of Etruria. In contrast to Sicily, the finds of Southern Italy (Campania excepted) have been chiefly of the 5th cent., the period in which the potters and vase-painters of Athens had long since outrivalled, in both technique and design, all other Hellenic craftsmen. Most of the figured vases are painted in the so-called red-figured technique, in which the figures are reserved in the red colour of the clay against a background of black glaze. Especially beautiful are the vases found at Nola and Ruvo (late 5th cent.). In the finest specimens the melodious effect of the outline is combined with sparse but expressive detail drawing.

Vase-painting rose to a second period of excellence on Italian soil, probably after designers from Athens had settled at Taranto to supply the keen demand of their Italian clients. There were soon a number of rival factories established in Apulia, Lucania, and Campania, where the rich style of the Greek models was coarsened by excessive decoration; the Italic vase-painters have

left us, however, notably in Campania, very original designs of their own, sometimes of a burlesque nature.

The WALL PAINTINGS OF POMPEII (p. 82) are of great importance for our knowledge of Greek painting. The general idea of many of the most famous compositions of classical painters has been transmitted to us by means of free copies done by commercial artists, whose sole purpose was to supply a pleasing decoration for their patrons' walls. They obtained their ideas at second hand, probably from books of designs. Some very remarkable series of wall-paintings, executed in a more imaginative and skilful manner, were found in villas near Pompeii. In the paintings from the villa at Boscoreale (now in the Naples Museum, p. 86) and in those of the Villa of the Mysteries (p. 172), as well as in some other examples, such as the picture of Medea (p. 83), we find a more faithful reproduction of the style of the great Hellenic artists. A number of paintings on marble (p. 83), found at Herculaneum, seem, even in details of technique, to approach the Greek originals.

Another source of no less importance is afforded by the MOSAICS, the most significant of which, not only in respect of size, is the celebrated mosaic of the Battle of Alexander (p. 85), from the Casa del Fauno. This is a copy of a large painting executed in the reign of Alexander the Great or of one of his immediate successors. The composition, in which a few groups are most effectively arranged in the style of a bas-relief, represents an animated and dramatic battle-scene. The contrast between the right side of the picture, in which Darius in his chariot, surrounded by his bodyguard, turns to flee, and the left side with the charging Greeks led by their victorious king, is effected by every possible device of art, most noticeably by the agitated tangle of spears above the Persians, which has often been compared with the celebrated forest of spears in the 'Surrender of Breda' by Velazquez. Space is obtained by the boldest foreshortening, which is also used to put the scene at the proper distance from the spectator. The powerful effect of the colouring is surprising, achieved as it was, both in the original painting and in this mosaic, by the use of four colours only (white, black, red, and yellow). — Small easel-pictures of the Hellenistic period have been perpetuated in the form of excellent mosaic copies, the best examples being scenes from comedies, executed by Dioscurides and found at Pompeii (now at Naples, p. 85).

Imposing remains of **Roman Architecture** are to be found in Southern Italy and Sicily, as in every other part of the Roman empire. The inheritance of the great technical progress made in the Hellenic states of the East, notably in Syria, having fallen

to the Romans of the imperial period, they accepted, and continued to develop, the principle of vaulting for which Roman architecture is for ever memorable.

Admirable roads, with their retaining walls, boldly constructed bridges, and indestructible basalt paving; seaports, whose remains show the technical daring of the constructors; theatres and amphitheatres — all tend to show that strong practical sense which was always the Roman's most powerful incentive to creative art. A brilliant piece of Roman engineering is the section of the Via Appia near Terracina (p. 11), where in the 2nd cent. A.D. a rocky promontory, washed by the sea, was razed to the ground. During the imperial period a considerable number of important buildings were erected in Campania, then almost as thickly populated as at the present time, as well as at some seaports on the E. coast and in the principal cities of Sicily, whereas, owing to depopulation and the disastrous increase of large landed estates (latifundia), the rest of Southern Italy became gradually lost to civilization. These structures show the perfected building method of the Romans, in which the walls were made of small stone fragments embedded in concrete and faced with small symmetrically hewn stones or, later, with bricks. Spaces of considerable extent were spanned by vaulted roofs. The so-called Temple of Diana at Baiae (p. 119), a domed building of the 2nd cent. A.D., may be mentioned as an example of this manner of building, which became of the first importance in the following period. In the *Amphitheatre* a new and most impressive style was developed, although the elements of Greek architectural ornamentation were still used for the decoration of the façades. The amphitheatre of Capua (p. 23) was built in the reign of Augustus in such dimensions as were not surpassed even in Rome until a century later, when the Colosseum was erected. The amphitheatres of Pozzuoli, Syracuse, and Pompeii have also been preserved. The most beautiful theatre of the period was that of *Taormina* (p. 414), one of the few from which we are able to gain an impression of the magnificent columnated architecture forming the back wall of the stage. The Arch of Trajan, spanning the Via Appia at *Benevento* (p. 248), is a richly decorated structure of the type favoured by the Romans as an expression of their power and splendour. It was erected in honour of the emperor and is rightly held to be one of the finest pieces of architecture of its kind. Of the imperial palaces on the island of Capri and the sumptuous villas owned by the imperial family and their courtiers, with which the coast of the Bay of Naples was studded, only slight remains of the vaulting, in many cases nothing but the substructure of terraces, have withstood the lapse of centuries.

The towns destroyed by the eruption of Mount Vesuvius, however, provide us with a unique insight into the life of these provincial centres, which were favoured by the Romans on account of their beautiful situation. We find them as they were on the fatal 24th of August, A.D. 79. Even a cursory visit to Pompeii (p. 142) leaves an unforgettable impression of its importance for our knowledge of the life of the ancients. The remains of its buildings not only acquaint us with the usual type of the Italian town house, but show us its development, in the course of several centuries, from a simple dwelling surrounding an atrium to complicated structures occupying whole blocks in the principal streets (comp. p. 146). Although the architects paid most attention to the ground-plan and the disposition of the available space, recent excavations have shown that the façades were treated in a manner less plain and monotonous than we had formerly been led to believe. Our impression of the general high level of taste in architecture increases when we reflect that Pompeii did not contain any building of an epoch-making character. It is interesting to observe in this connection that the quality of the architecture preserved in its temples, civic buildings, thermae, and theatres never rises above the average standard of that time.

Roman Sculpture was likewise a most flourishing branch of art, never ceasing to produce work worthy of attention, although no new types of the sculptural ideal were evolved. This was undoubtedly caused by a slackening in the creative impulse, but by no means was it a sign of actual decay. The energy expended by the copyists in the interests of art-lovers desiring nothing more than the decoration of their luxurious dwellings was bound to influence the conception of the aims of artistic production. The copying of works of the great epochs of Hellenic sculpture often entailed their translation from bronze to marble; so great were the demands made upon the artists' technical skill that this alone would have sufficed to bring about excessive appreciation of mere craftsmanship. While thus perfecting the treatment of marble and making themselves proficient in obtaining effects of the utmost delicacy, Roman sculptors were content to rely on the past for their motifs. At the beginning of this retrospective period in sculpture there lived a Greek native of Southern Italy, named *Pasiteles*, who is said to have been a connoisseur and writer on art as well as a craftsman of high repute. He worked at Rome in the time of Pompey and is regarded as the founder of the first great school of copyists, to which the group entitled 'Orestes and Electra' (in the Naples Museum, p. 71) and other works are ascribed. Such groupings of motifs, drawn from different sources and even periods, can

hardly have been the greatest achievement of this school of eclectics. The sculptors of the metropolis, whither the talented from all provinces strove, exercised a decisive influence on the rest of the empire, Southern Italy not excepted. They had at all events learnt in the course of generations to use their inheritance with greater freedom and had succeeded in achieving novel and really fruitful compositions. Of these happy conceptions of the Roman period, quite a number are to be found in the Naples Museum, e.g. the Venus of Capua. The smoothness of the surface is generally criticized as cold and uninteresting, especially now that the colours have been obliterated; they are also liable to be undervalued as works of art, for although their connection with Hellenic art is perceptible, it is sometimes difficult to name the artist from whose work they derive.

Portraiture was a branch of sculpture in which the Romans always excelled, and the portrait statues and busts preserved in Southern Italy are sufficiently numerous to prove the high standard demanded during the empire. The Naples Museum comprises a very extensive collection of portraits and has the advantage of containing a number of full-sized statues from Herculaneum and Pompeii (see pp. 70, 79, 82). One of the singular attempts to combine the individual traits of a portrait with the supernatural conception of a god is shown in a statue representing the melancholy beauty of Antinous, the deified favourite of Hadrian. A unique work that can hardly have been brought from Constantinople before the middle ages is the magnificent torso of a colossal late-antique statue at Barletta (p. 255), representing an emperor and dating probably from the 5th century. It shows the decisive trend given, not only to portraiture, by the change of view that had come about in the late Roman period: tired of his endeavours to capture momentary, fleeting effects, the artist now consciously stresses general and impersonal elements.

Relief Sculpture was used very effectively by the Romans for the parade of their imperial power. One of the most remarkable of such works is the plastic decoration of the *Arch of Trajan* at Benevento (pp. lxi, 248). It may be compared with the best work of its kind known, in which contemporary history was glorified by the introduction of figures representing the deities. *Sarcophagi* decorated with reliefs are to be found all over Southern Italy; some are very fine specimens, e.g. that at Melfi (p. 270) and another at Agrigento (p. 375), but it is in Rome only that we can study the development of the sarcophagus-relief in the Christian period also.

Roman Painting, in so far as it reflects more or less faithfully the art of Greece, has already been dealt with. The inde-

pendent development of Roman mural painting from the late Hellenistic period (1st cent. B.C.) onwards is best studied at Pompeii, where trick-painting enlivens the walls and produces an effect of spaciousness. The peculiar charm of these paintings was due to the discrepancy between the architectural painting of the framework and the pictures symmetrically distributed on the walls, and this discrepancy was purposely intensified in the course of time. At one period, during the earlier years of Augustus's reign, this painted architecture gave birth to the illusion of its being actually a part of the building, and the decoration then prevalent imitated the back wall of a theatre, with its three doors and their architectural framework. At a later period this painted architecture became so fantastic and intricate as to lose all semblance of reality.

Christianity gained ground very early in Southern Italy and in the islands of the Tyrrhenian Sea, although hardly any works of art dating from the first centuries have survived to testify to the fact. Of all the magnificent ecclesiastical structures erected and decorated in the 5th cent. by St. Paulinus of Nola, only his burial church at Cimitile (p. 252) remains. The first cathedral built at Naples in the reign of Constantine now forms the chapel of Santa Restituta in the present cathedral (p. 65). Shorn of two of its aisles and of some of its length, with its floor considerably raised and with baroque decorations on its walls, its present appearance hardly suggests the idea of an early Christian basilica. Much more of the basilical character has been preserved, in spite of many alterations, in the cathedral of Benevento (p. 249), a columnated structure of nave and double aisles, which was built no earlier, however, than the 9th century. A beautiful baptistery of about the same period is the church of Santa Maria Maggiore outside the ancient town of Nocera (p. 196), a circular building with a dome resting on a ring of coupled columns connected by arches.

The most important relics of the early Christian period in Southern Italy are the *Catacombs* of Naples (p. 97), dating from the 2nd cent., and those of Syracuse (p. 458) of the 3rd. In point of architecture and mural paintings both bear comparison with the catacombs of Rome. Besides these remains of early Christian paintings, some *Mosaics* may be mentioned; the best, contained in the 5th cent. baptistery adjoining the chapel of Santa Restituta at Naples, surpass, in excellence of execution, most of the mosaics in Rome.

An important event in the history of South Italian art was the fact that the whole territory, including Sicily, fell to the share of **Byzantium** on the dissolution of the Western Empire. This latest Hellenic influence could no longer vitalize and sustain

the culture of distant provinces, especially since the struggle with the Lombards, and later with the Saracens, absorbed the attention of the imperial governors. For this reason, traces of Byzantine influence are less numerous than might be inferred from the long period of Italy's connection with the Eastern Empire, although in the 8th cent. monks of the order of St. Basil settled in the S.E. portion of the peninsula and in Calabria, and the country was repeatedly colonized in the 9th and 10th cent. by Peloponnesian peasants. As late as the 15th cent., however, the Basilian monks continued to paint Byzantine types on the walls of their caves ('lauras') and subterranean churches. There are also some churches in the Byzantine style in Calabria, where the tenets of the Eastern Church were adhered to until after the close of the Norman period, e.g. San Marco at Rossano (p. 282) and the Cattolica at Stilo (p. 285), built in the 11th and 14th cent. respectively. With these few exceptions, hardly any purely Byzantine works of art, especially buildings, have been preserved. At Canosa (p. 256) the remains of a 6th cent. baptistery still stand, and in some other places there are churches, built at a later period, which contain Byzantine elements. According to tradition, superb churches existed in Sicily at this time, but they were almost entirely demolished during the invasions of the Saracens and the Normans. Some small churches of the Byzantine period, however, exist here and there, e.g. among the ruins of a small place on the coast near Cittadella (p. 388), and if Byzantine elements are found in buildings of the Norman period, they are due rather to the new connection with Byzantium than to the old tradition.

The effect of five centuries of Byzantine rule has, therefore, been of more or less negative influence on the architecture of Southern Italy. The political isolation of the country prevented the regular influx of western ideas and, by the time they had begun to penetrate during the decay of the Byzantine Empire in the 11th cent., the **Romanesque Style**, long established in W. Europe, had become far too heterogeneous to permit of a uniform development in S. Italy. After the middle of the 11th cent., under the rule of the NORMANS, many churches were erected on the mainland, chiefly in Apulia, that were of remarkable beauty and of great local interest, but it has been rightly maintained that they had very little part in the development of European architecture. In Sicily, too, where the art of the Saracenic period (of which hardly any unadulterated examples remain) gave Norman architecture its singular charm, only an amalgamation of styles resulted, the influence of which was limited both in space and time. Links connecting the churches of the early Norman period in Italy with contemporary architecture in Normandy are only

to be found in the great pilgrimage-church of St. Nicholas at Bari (p. 261), which was begun in 1087. This imposing basilica, with its galleries, became a model for other churches in Apulia. It shows, in its W. front and its interior, many details reminiscent of the architecture of Northern France. Almost simultaneously, however, cathedrals of a totally dissimilar character were built. At *Taranto*, *Salerno*, and *Capua* the original type of spacious columned basilica was adhered to; at *Canosa* (p. 256) the influence of Byzantine buildings perhaps originated the domed vaults of the nave and the transept. At *Troia* (p. 250), a Byzantine colony of the early 11th cent., bearing the fateful Homeric name, an architect working about 1100 built a cathedral completely under the influence of Pisan architecture. In the course of the following period different styles were boldly interwoven. An instance of this is to be seen in a burial chapel adjoining the cathedral of *Canosa* and erected to the memory of Boemund, son of Robert Guiscard, in which Byzantine and Pisan elements are fused with those of purely Saracenic origin.

In the course of the 12th cent. the Apulian type of galleried church was further developed, as is shown in the cathedral of *Bari* (p. 261), reconstructed c. 1170 after the sack of the town, and also in the cathedral of *Bitonto* (p. 257), built c. 1200 and generally held to be the most perfect example of the Apulian Romanesque style. French **Gothic Architecture** had already made its way into the E. districts of Southern Italy during the Norman period. This was made evident soon after the middle of the 12th cent., in the extension (never completed) of the burial church of the Norman conquerors, Santissima Trinità at *Venosa* (p. 271), and also, in 1180, in the construction of the church of Santi Nicola e Cataldo at *Lecce* (p. 267), a foundation of Tancred, last of the Norman kings. Simultaneously, elements of Burgundian Gothic appear in the abbey of *San Clemente in Casauria* (p. 231).

During the first half of the 12th cent. magnificent churches were built in Sicily by King Roger and his successors. The influence of native Saracenic architecture is confined to certain parts of these buildings, such as the stalactite ceilings and the pointed Moorish arches. Byzantine elements, however, in the form of superb mosaic decorations, testify to a close connection with the architecture of the Greek empire.

Byzantine influence in the 12th cent. is even more evident in the smaller churches of Palermo, some of which, in fact, were founded by Greek officials in the Norman service. A third element appears in Palermo to complicate the intermixture of styles, viz. the secular architecture of the Norman kings, who surrounded themselves with all the luxury characteristic of Moorish rulers.

Their palaces, especially the Zisa (p. 339) with its charming hall, are documents of Moorish art, although the examples preserved were erected three generations after the Christian conquest of the island.

The Hohenstaufen *Emperor Frederick II.*, the heir to the Norman realm, has left several traces of his powerful sway, chiefly on the mainland, and especially in buildings of a secular character. The finest relic of his reign is the lonely *Castel del Monte* (p. 257), situated on the highest point of the Apulian plateau near Andria; it is a magnificent structure rising in two stories from an octagonal ground-plan and provided with eight octagonal turrets. It was perhaps under the influence of the buildings erected in the Holy Land by the Crusaders that architects, becoming imbued with the spirit of antiquity, brought their minds to bear anew on the elements of Gothic architecture and, in effecting their regeneration, made use of the Gothic system of vaulting to achieve effects of light and space expressive of the liberal spirit of that epoch. At the same time a revival of the Pisan style of architecture produced in its aftermath such beautiful examples as the church of *Siponto* and the cathedrals of *Foggia*, *Termoli*, etc. The fact that the art of the Saracens, too, continued to prevail under the protection of an emperor well-disposed towards them and their ideals is to be remarked in some interesting structures erected at a later period in several parts of Campania. As late as the second half of the 13th cent. reminiscences of Moorish art were retained in the construction of the principal churches of *Amalfi* (p. 208), *Caserta*, and *Gaeta;* similarly, the picturesque, fairy-like Palazzo dei Rufoli at *Ravello* (p. 210), with its Saracenic architecture and the Moorish effect of its enclosed garden, was not built before 1270.

Like its architecture, the early **Mediaeval Sculpture** of Southern Italy showed at first little unity. After reaching its zenith in Apulia during the 13th cent., however, it exercised a decisive influence on the general development of art in Italy, and subsequently in Europe. The lively trade carried on between the coastal towns of Campania and those of the Christian countries in the Near East brought a quantity of new suggestions into Southern Italy. One of the most notable documents testifying to this is the ivory altar-frontal in the cathedral of *Salerno* (p. 200), the chief work of a band of artists schooled in Byzantium. The art of bronze-founding also was regenerated through the connections with Greece. About the year 1065 wealthy citizens of *Amalfi* began to have bronze doors for various Italian churches cast and niello'd in Constantinople. In Italy too the art of casting began to be practised, and remarkable progress in decorative relief-sculpture was made after the beginning of the 12th cent.

(e.g. by Ruggero of Melfi, on the door of Boemund's tomb at Canosa, and by Oderisius of Benevento at Troia, pp. 256, 251). From c. 1170 onwards *Barisanus of Trani* conducted a busy workshop where the reliefs for the doors of *Trani*, *Ravello*, and *Monreale* were executed. In both subject and treatment his work shows the influence of the Byzantine ivory-carvers and goldsmiths. Both his Pisan rival, *Bonannus*, who cast the door of the main portal at Monreale (p. 340), and the unknown artist of the portal of Benevento cathedral (p. 249) work with the freedom, versatility, and freshness characteristic of the new sculptural style originating in Northern Italy. During the 11th cent. monumental sculpture, also, soon cast off the fetters of Byzantine tradition. Its rapid progress is chiefly evident in the E. districts of Southern Italy, where the exterior framework of church doors and windows, as well as the rich decoration of columns in the interiors, displays independence and abundant imagination. Shortly before the end of the 11th cent. the art of Southern France gained ground in Southern Italy to such an extent that its influence soon supplanted that of the Byzantine style. The most important artist of the early period was the sculptor who executed in 1098 the marble episcopal throne for *San Nicola* at *Bari* (p. 261). His vivid conception of figures in action proves him to have been a master of the first rank, equal to the eminent sculptors working at that time upon the cathedral of Modena and other buildings in Northern Italy; there is, however, no reason to think he might have been identical with any one of them.

The great impetus given to art during the Norman period is most notably demonstrated in Southern Italy by the bold and fanciful sculptures on the church of *San Nicola* and the cathedral of Bari (p. 261), while Sicily can show such splendid works as the capitals in the cloisters of *Monreale* (p. 341); all these works were produced about the year 1175. A rich but somewhat less mercurial style of art, coming from Northern Italy in the 12th cent., spread over the Abruzzi district, leaving marks of its progress in the shape of a number of beautiful pulpits, and attaining its prime in the sculptures decorating the doors of the abbey of *San Clemente in Casauria* (p. 231).

In the figure-sculptures by the artists at Frederick II.'s court the new elements appeared even more distinctly than was the case in architecture and ornamental sculpture. For the first time after a lapse of centuries lifesize human figures were again attempted by sculptors at the very moment when the statues for the doors of the great French and German cathedrals were being executed. How boldly they mastered the problems of the human figure is seen in the remains of the statues and busts from Frederick's triumphal gate at the Volturno bridge at *Capua* (p. 22

The head of a goddess personifying the town, the so-called Capua, recently termed Justitia Augusti, no less than the busts supposed to represent judges of the Imperial Supreme Court, is imbued with the sublimity and majesty of the ancients. They are memorials of a new epoch which, relying upon the tenets of antiquity, had the courage, in art as in all other spheres, to retain its creative independence. It is this art which, barely twenty years later, fell to the inheritance of a great sculptor, the first artist in Northern Italy to give conscious expression in his work to the new aim in art, which was to bring about the rebirth of antiquity in the indefatigable spirit of progress of a new age. This artist was *Niccolò Pisano* (died c. 1280), the son of an Apulian and therefore assuredly in touch with the art of the emperor's court. That the fall of the Hohenstaufen did not immediately involve the termination of this classic style is proved by the beautiful bust of 'Ecclesia' on the pulpit erected at Ravello in 1272 by Nicola di Bartolomeo of Foggia (see p. 210).

Examples of the monumental style of early **Mediaeval Painting**, which spread over the N. border districts of Southern Italy through the instrumentality of the Benedictine monks of Monte Cassino, have been preserved in a crypt among the ruins of San Vincenzo at the source of the river Volturno (p. 230). They prove that the Benedictines, while adopting numerous Byzantine themes, still continued to paint in the Roman manner in the middle of the 11th century. In the mural decorations of Sant' Angelo in Formis (p. 24) a wall-painting of the 11th cent. has been handed down to us in a state of marvellous preservation and completeness.

Mosaic decoration, on the other hand, had fallen into complete disuse in Italy. When the splendid new building of the mother church of the Benedictine order on *Monte Cassino* was in course of construction about the year 1060, artists had to be procured from Greece to execute the ornamentation of the marble pavement as well as the figures of the mural mosaics. This work, which is no longer extant, was the incentive to a revival of mosaic art in Rome; likewise, the technique of marble mosaic known as *Cosmati* work, especially as practised by a group of Roman artists during the subsequent centuries, was also widely adopted in Southern Italy. In the South, however, only a few remains of these works have been preserved in Campanian churches (at Capua and Salerno). The mosaics of the Norman period are purely Byzantine in style, and the earlier specimens, notably those of *Cefalù* (p. 394) and of the *Cappella Palatina* and *La Martorana* in *Palermo* (pp. 314, 319), are also the work of Greek artists. In this art, notwithstanding the brilliance of its colour, dignity and repose are ever present, hallowing the wonderful

interiors of the churches. The profundity and power of its expression culminate in the figures of Christ in the apses at Cefalù and Monreale. It may be seen in the Joharia of the Royal Palace at Palermo (pp. 313, 315) that in decorations of a profane character, as in banqueting halls, the mosaics were treated in a manner reminiscent of the style of Oriental textiles.

The advent of the Angevin king Charles I., with his nobles and courtiers, brought numerous French artists into the country. The mature **Gothic** style of the 13th cent. was introduced by a distinguished architect, *Pierre d'Angicourt*, as well as by sculptors. Naples, now the capital, became a centre of artistic activity, and, even after the secession of Sicily, was never outrivalled by any of the Sicilian residences of the Aragonese kings. The first and by no means negligible achievements in art that Naples owes to the Angevin love of splendour initiated a long period during which foreign art was continually imported into Southern Italy. Subsequently the best and most experienced artists of other countries were attracted to the South, most of them being honoured with official commissions and finding other scope for their talents; by none of them, however, was the art of Southern Italy benefited for long. The result was always the same: promising beginnings, left to the hands of imitators and followers, soon came to nothing, and most of the work not actually executed by artists fresh from abroad acquired the stamp of provincialism and even reaction. The art of Southern Italy was never again to take the lead in Europe. Nevertheless, everywhere under the sunny southern skies, the love of shapely outlines and lively colours is made charmingly evident in architecture, sculpture, and, above all, in painting. Thus, Southern Italy can in all spheres show a rich aftermath of the arts of the late mediaeval and subsequent periods.

At *Naples* the massive French citadel of Castel Nuovo was erected about the year 1270. This building, together with a large number of beautiful and spacious Gothic churches, was begun under D'Angicourt's supervision. In the provinces the chief monument of the Angevin period is the cathedral of *Lucera* (p. 246). — As most of the Neapolitan churches have been redecorated in a gorgeous baroque style, they give the impression of halls built for gay festivities, notably Santa Chiara (p. 57). They could not, however, be robbed of their imposing spatial effect. When at Florence, during the first half of the 15th cent., Brunelleschi and, later, Alberti blazed fresh trails for the art of building, the novel **Renaissance Architecture** soon made its way into the Southern kingdoms. Of the not very numerous buildings of that period the most important have disappeared among them the magnificent villas of the Aragonese kings, upon

which many celebrated architects of the early Renaissance were working at the end of the 15th cent.: e.g. the Florentine *Giuliano da Maiano*, the Sienese *Francesco di Giorgio Martini*, and the Veronese *Fra Giocondo*. The earliest Renaissance structure in Naples is the *Triumphal Arch* (p. 47) added to the Castel Nuovo by Alphonso of Aragon to commemorate the occupation of Naples. Although some parts are of great beauty (see p. lxxii) the general effect is more like a stage setting of not very harmonious proportions. A generation later the early Renaissance appears at its best in Giuliano da Maiano's *Porta Capuana* (p. 62). Whereas some of the palaces, such as the *Palazzo Cuomo* (p. 66), show evidence of Florentine workmanship, secular buildings in general manifest signs of the connection with Spain, which by this time had lasted over two centuries. Most of the Renaissance buildings of the 16th cent. in Southern Italy thus appear to be more massive and graver in character than those of Northern Italy. A new movement arose, introducing **Baroque Architecture** from Rome and Northern Italy, in which compositions of a high degree of excellence were achieved, such as the Carthusian monastery of *San Martino* (p. 100), as well as sumptuous façades of churches and palaces. In all these buildings foreign elements were often skilfully utilized to attain a surprisingly novel result. At the same time, owing to the peculiar quality of the local limestone, which could be worked almost as easily as wood, a distinctive variety of the baroque style originated at *Lecce* (p. 266), where a number of most picturesque structures were built. At the middle of the 18th cent., Luigi Vanvitelli, a Roman artist of Flemish extraction, was entrusted by Charles III. of Bourbon with the erection of a summer palace at *Caserta* (p. 24) in emulation of Versailles. The result was a beautiful late-baroque building, in which the classicist's avoidance of sentiment makes itself felt. The principal achievements of the formal academic style developed in Naples during the subsequent reign are the domed church of *San Francesco di Paola*, an imitation of the Pantheon (see p. 45), and the *Palazzo Reale*. Nearly the whole of Southern Italy having been kept free of those monstrosities of imitative architecture which disfigured almost every European country in the 19th cent., the general appearance of many of the towns has, until now, been happily preserved intact.

The most outstanding examples of **Gothic Sculpture** of the 14th and early 15th cent. in Southern Italy are the *Sepulchral Monuments* of the royal family in Neapolitan churches. One of the earliest is that of Catherine of Austria in San Lorenzo Maggiore (pp. 67, 68); this is the work of an unusually talented sculptor, showing great independence in his treatment of a Pisan canopied tomb with a recumbent portrait-statue. *Tino di Camaino*, of

Siena, who had made his name by his tomb of the Emperor Henry VII. in Pisa Cathedral, was then invited to Naples, where in 1326 he executed the tomb of the Queen Mother in Santa Maria Donna Regina (p. 66), which was the first of the canopied tombs to be enshrined within Gothic architecture. This magnificent type of sepulchre was reproduced for almost a century, while the splendour of its plastic decorations gradually increased. The great monument to King Robert in Santa Chiara (p. 58), carved by the Florentines *Giovanni* and *Pacio Bertini*, with numerous statues, marks the acme of sumptuous decoration. The allegorical statues by Tino di Camaino and his successors are slender figures, whose attitudes suggest the harmonious curves of the Gothic style. Their charm, however, is somewhat impersonal, even the portraits possessing little individuality. The latest and most comprehensive example of this kind of gorgeous monument is the tomb of King Ladislaus in San Giovanni a Carbonara (p. 62), executed c. 1420 by *Andrea da Firenze*. The tomb of the seneschal Caracciolo, of about 1432, which is ascribed to the same artist, shows the influence of the Renaissance movement already in full swing at Florence.

Just at this time his great compatriot *Donatello*, the pioneer of the new movement, had, together with his companion *Michelozzo*, produced the tomb of Cardinal Brancaccio in Sant' Angelo a Nilo, which is the first **Renaissance** monument in Southern Italy (see p. 61). Although most of this work was done by pupils, the playful intricacies of the late Gothic style have entirely disappeared and are replaced by the soundness and freedom of the Renaissance; the immortal grandeur of Donatello, however, is manifested only in the Assumption relief, carved by his own hand, which affords a magnificent example of the realistic relief-sculpture in which the master was unrivalled.

The most prominent Florentine sculptors of the generation succeeding Donatello were equally occupied with orders in Naples. Among them was *Antonio Rossellino*, who erected the beautiful monument of Maria of Aragon in the church of Monte Oliveto (p. 56), a work which in its harmony of structure and the beauty of its recumbent figure surpasses the artist's Florentine productions. This tomb was completed by his pupil *Benedetto da Maiano*, who furnished the same church with other fine works in the delicate marble technique of the early Renaissance. A great number of sculptors schooled in Northern Italy were entrusted by King Alphonso with the reliefs for his *Triumphal Arch* (p. 47); their designs, which had to be effective at some distance, were carried out with great decorative skill. His successors invited to the court *Guido Mazzoni* of Modena, the probable creator of a disconcertingly lifelike bust in bronze of King Ferdinand (now i

the Naples Museum, p. 96) and of the realistic Pietà in the church of Monte Oliveto. After 1463 the N. Italian sculptor *Domenico Gaggini* worked in Sicily, where he was succeeded by his son, another skilful master of secondary rank, who carried his fruitful activities far into the 16th century. One of the collaborators in the work on the triumphal arch, a Dalmatian named *Francesco Laurana*, also worked for some years in Sicily and there executed a beautiful portrait-bust of a princess of Aragon (now in Palermo, p. 332). The most prominent sculptor of the 16th cent. in Naples, *Giovanni da Nola*, was an artist of little temperament, who, while drawing on the Roman Renaissance for suggestions, was never able to overcome his limitations. His most talented pupil was *Domenico d'Auria*.

Further developments, forcing sculptors more and more into the service of architects and making ever greater demands on their skill, led to the brilliant virtuosity of **Baroque Sculpture** in Naples and in other large towns of Southern Italy. The sculptural decoration of the Cappella Sansevero in Naples (p. 60), in which the most daring effects were achieved, testifies to the fact that the Bernini traditions survived as late as the 18th century. In the ensuing period sculpture in Southern Italy followed the beaten track on lines of development common to all European art.

Modern Painting in Southern Italy was ushered in by the leading artists of their time. Three renowned strangers, whom the Angevin kings delighted to honour, worked in succession for a time in Naples: the Roman *Pietro Cavallini*, who painted with his pupils in 1308 in Santa Maria Donna Regina (p. 66); the Sienese *Simone Martini*, who in 1317 painted an altarpiece (now in the Museo Nazionale, p. 92) for the church of San Lorenzo Maggiore; and the Florentine *Giotto*, whose frescoes, painted for King Robert, have unfortunately been obliterated. The results of the influence of these three masters are found, intermingled in a striking manner, in the pictures of the Neapolitan school of the 14th century. The most important native productions in Naples are the frescoes attributed to *Roberto Oderisio* in the church of the Incoronata (p. 54). In the 15th cent. artists from Northern Italy, in particular the Lombard *Leonardo da Besozzo*, worked for a long time in Naples, which, after the union of the Two Sicilies with Aragon, was visited also by Catalan artists, among them the court painter *Jacomart Baçó*. At the same time works of art from Northern countries began to make their entrance into Southern Italy. This was perhaps owing to the lively interest felt in Spain for the oil-paintings of the early Flemish school, the realism of which, together with the brilliant colours of the new technique, had caused a sensation in Europe. The new method of painting seems to have soon gained ground in Naples,

where, it is said, an artist named *Colantonio* painted in the Flemish style in the 15th cent.; a picture now in the Museum (p. 92) has been attributed to him with some probability. *Antonello da Messina* (c. 1430-79), who is said to have been his pupil, not only gained renown for having introduced the Northern technique of oil-painting into Italy, but was at the same time the only painter from the South to take an active part in the development of Italian early Renaissance painting. The Venetian *Antonio Solario*, known as *Lo Zingaro*, who painted the charming frescoes in the cloisters of Santi Severino e Sosio at Naples (p. 49; c. 1509), is of less significance. An artist formerly much lauded as the Raphael of Naples, *Andrea Sabbatini* of Salerno, is now proved to have been but a feeble eclectic, owing more to Leonardo da Vinci's Lombard successors than to Raphael. Very inferior work was produced then for some time, until, after the 16th cent., art gained an impetus first manifested in the works of *Fabrizio Santafede* (c. 1560-1628), an artist of the mannerist school, and subsequently in the striking paintings of his pupil, *Belisario Corenzio* (c. 1560-1643), the best examples of which are in the monastery of San Martino (p. 101). A decisive improvement was effected as soon as the great exponent of naturalism in painting, *Michelangelo da Caravaggio* (1574-1610), a man of passionate temperament, found refuge in Naples in 1607-8. Practically none of the works executed during this important but brief period of his career has been preserved in good condition. His influence is, nevertheless, to be remarked in the pictures of nearly all painters of the 17th cent. in Naples, and also, though to a lesser degree, in those of inferior talents in Sicily, where he afterwards worked for a short time. Although the two painters never met, Caravaggio's art was carried on by the Spaniard *Giuseppe Ribera* (1588-1652), to whose loftiness of purpose and distinctive mode of expression the 'Descent from the Cross' in San Martino testifies (see p. 101). Native artists whose work shows independence were *Giambattista Caracciolo, Massimo Stanzione, Mattia Preti* (*Il Calabrese*), and *Bernardo Cavallino*. Another group of artists, reminiscent of the Dutch in their conception of painting, excelled in animated compositions of small figures. The best-known of the group is *Salvator Rosa* (1615-73), painter of battle-scenes, who, though born in Naples, rarely worked there.

It was significant that none of the indigenous painters was called upon to undertake the great national task of decorating the chapel of St. Januarius in Naples Cathedral (p. 64). Three painters from Rome, of the school of the Carracci of Bologna, were sent for in succession: *Domenichino, Guido Reni*, and *Lanfranco*, the first two having to suffer greatly from the threats of their jealous Neapolitan rivals. The frescoes on the walls and in

the dome are brilliant compositions in the Roman tradition, greatly enhancing the sumptuous effect of the architecture; contemporary artists were much impressed, and the course of the final period of Neapolitan painting was determined by this work. Justice has only recently been accorded to many of these artists, who upheld the tradition far into the 18th century. The first of these was *Luca Giordano* (1632-1705), whom our prejudiced predecessors dismissed as an unscrupulous pot-boiler (Luca Fapresto, 'Luke workfast') but who is now recognized as a tasteful colourist of great decorative ability. He was succeeded by *Francesco Solimena* (1657-1747), by *Sebastiano Conca* (1679-1764), and, finally, by *Francesco di Mura* (1696-1784).

The change in the taste of the period brought about by a growing interest in the antique, awakened towards the mid-18th cent. by the general enthusiasm for the sublime simplicity of Greek art, put an end to the baroque style in painting. The Bourbon kings were avowed admirers of a classical trend in art, Ferdinand IV. showing this in his preference for the landscapes of the German *Philipp Hackert* (1737-1807), the friend of Goethe.

XVI. Glossary.

Abacus, upper member of Doric capital, supporting the architrave (q.v.).

Abbadia, see *Badia*.

Acroterium, see p. liv.

Agrumi, citrus-fruits (oranges, lemons, tangerines, etc.).

Ambo (pl. *ambones*), a kind of reading-desk or pulpit in early Christian basilicas; usually in pairs, on the N. for the Gospel, on the S. for the Epistle.

Angelus or *Ave Maria*, a devotional exercise in memory of the Annunciation, recited at the sounding of a bell (½ hr. after sunset, ½ hr. before sunrise, and at noon).

Antae, projecting side-walls forming a porch and enclosing a pair of columns.

Apse, apsis, tribuna, vaulted recess at the end of a basilica (q.v.) or of a church choir.

Arazzi, tapestries, originally those from Arras, the factories of which were the first to become famous.

Archaic, very ancient, primitive, a term applied to Greek art of the 8-6th cent. B.C.; *archaistic*, in deliberate imitation of the archaic.

Architrave, the lintel or lowest member of the entablature, resting on the abacus (q.v.) and connecting one column with another.

Assumption, reception of the Virgin into heaven.

Atrium, the main apartment of a Roman house, also forecourt of a basilica.

Attic, attica, low story above the main cornice, often with pilasters.

Badia, abbey.

Baptistery, baptismal chapel, generally round or octangular (in Italy often a separate building).

Baroque, the style succeeding that of the Renaissance in Italy in the 16th century; its French development in the 18th cent. is known as Rococo (q.v.).

Basilica, in ancient Roman architecture an oblong assembly-hall (often used as a court of justice) consisting of a central nave terminating in an apse (q.v.) and bearing a clerestory (q.v.) and separated from its lower side-aisles by pillars; in Christian architecture a church somewhat resembling its ancient prototype.

Breccia, broccatello, marble conglomerate.
Búcchero, black Etruscan earthenware imitating bronze.
Cameo, see *Gem*.
Campanile, the belfry of Italian churches, usually detached.
Campo Santo, burial-ground.
Caryatid, female figure used as pillar.
Cappella, chapel.
Casino, see Villa.
Cella, the shrine of a temple.
Central, Centralized, or *Concentric Structure*, a building in which the middle space is surrounded with concentric or radiating adjuncts.
Certosa, Carthusian monastery, Charterhouse.
Chiesa, church.
Chiostro, cloister.
Choir, the part of a church set apart for the clergy and other officials, commonly the E. part.
Ciborium, altar tabernacle, canopy over the altar, or receptacle for the host.
Cinquecento, 16th century.
Clerestory, the upper part of the central nave, provided with windows and standing clear above the aisles.
Collegiate Church, a church served by canons or other secular clergy.
Condottiere, leader of mercenary troop.
Confessio, tomb of saint beneath high altar, origin of crypt (q.v.).
Conventual Church, church served by monks or regular clergy.
Cornice, the highest member of the entablature (q.v.).
Cosmati Work, mosaic-work of marble fragments, coloured glass-paste, and gold-leaf, called after the artists of that name (p. lxix).
Crater, Cratera, a bowl for mixing wine.
Crypt, a vault beneath a building, wholly or partly underground.
Cyclopean masonry, of ancient date, constructed of huge irregular stones.
Diptych, double folding tablet in wood, metal, ivory, etc., bearing painting or sculpture.
Drum, cylindrical base of dome.
Ecce Homo, figure of Christ crowned with thorns.
Entablature, the horizontal mass supported by the columns in Greek architecture, divided into architrave, frieze, and cornice (q.v.).
Exedra, a recess, generally semicircular, projecting from an ancient building or courtyard.
Frieze, the middle member of the entablature, often sculptured (see p. liii).
Gem, cut stone; *cameo*, with figures in relief; *intaglio*, incised.
Graffito (more correctly *Sgraffito*), engraved composition. Graffito is properly a drawing or idle scribbling on antique stucco walls.
Hellenistic Art, later Greek style, after the time of Alexander the Great.
Hermes, herma (pl. *hermae*), terminal figure, bust attached to a quadrangular pillar.
Hypogeum, the underground portion of an ancient building.
Intaglio, see *Gem*.
Intarsia, see *Tarsia*.
Lantern, miniature tower crowning dome, with openings for light.
Largo, see *Piazza*.
Loggia, passage bounded on one side by an open arcade or colonnade.
Matrice or *Chiesa Madre*, cathedral.
Metope, space between triglyphs (comp. p. liii).
Monte di Pietà, municipal pawnshop.
Municipio, municipality; often, town hall.
Narthex, the enclosed porch or vestibule of a church.
Niello, engraved silver plate filled with black metallic cement; also the paper proof taken from it.
Nymphaeum, artificial grotto containing a fountain.
Osteria, tavern.
Palazzo arcivescovile, archbishop's palace; *comunale, pubblico*, town hall; *della Ragione*, law court.
Pediment, triangular part crowning the front of a building in the classical style.
Peristyle, range of columns enclosing a space, or the space so enclosed (comp. p. liii).
Piazza, piazzale, largo, square, open space.
Pietà, representation of the Virgin (and companions) mourning the dead Christ.
Pinacoteca, picture gallery.
Piscina, large Roman tank or water basin.

Podestà, magistrate of Italian municipality.
Podium, continuous projecting base of the Roman temple, approached on the front only by an outside flight of steps.
Politeama, a theatre or cinema.
Portico, *porticus*, roofed colonnade, usually attached as porch to a building.
Predella, small transverse painting under altarpiece.
Presentation in the Temple of Jerusalem (i) of the Virgin when three years old, (ii) of the infant Jesus (Luke II, 22; whence the feast of the Purification or Candlemas).
Putto (pl. *putti*), figure of a child.
Quattrocento, 15th century.
Renaissance, the revival of art and letters in the 14th cent. under the influence of classical models.
Rocca, castle.
Rococo (from 'rocaille', pebble-work), the extremely ornate style of the second half of the 18th century.
Rusticated Masonry, marked by bevelled joints and roughened surface.
Spandrel, the space (usually triangular) between the span or curve of an arch and the right angle enclosing it.
Stanza, room, apartment.
Stele, sepulchral slab.
Tarsia, *intarsia*, kind of mosaic woodwork.
Terra sigillata, glossy red pottery decorated with reliefs.
Tondo, round painting or carving.
Transept, the cross-limb of a church.
Travertine, limestone from near Tivoli.
Trecento, 14th century.
Tribuna, see *Apse*.
Triclinium, ancient dining-couch, usually running round three sides of a table, each division seating three persons; also, a dining-room.
Triglyph, the grooved tablet in the Doric frieze separating the metopes (comp. p. liii).
Triptych, treble folding tablet (comp. diptych).
Triumphal Arch, in churches, the lofty arch dividing the choir from the transept or the nave.
Tufa, rock of rough or cellular texture, of volcanic origin.
Tympanum, triangular space forming the field of a pediment, or the space over a door, between the lintel and the arch.
Vecchio, old.
Vescovado, bishopric; also episcopal palace.
Via, street, road; *viale*, wide street, avenue, boulevard; *vicolo*, narrow street, lane.
Villa, country-house with garden; also a public park; the house itself is called *Casino* or *Palazzo*.
Visitation, visit of the Virgin Mary to her cousin Elizabeth.

XVII. Books and Maps.

Among the vast number of books dealing with Italy the following are some of the best-known or most recent works in English.

Italy and the Italians. 'Italy To-Day', by *Sir Frank Fox* (London, Jenkins, 1927; 10*s.* 6*d.*); 'The Italy of the Italians', by *E. R. P. Vincent* (London, Methuen, 1927; 10*s.* 6*d.*). — 'La Cultura Italiana', by *Giuseppe Prezzolini* (new ed., Milan, 1929; 14 *L.*), a guide to the modern life of the nation (French translation, Paris, 1924); 'Italian Town and Country Life', by *C. R. Coote* (London, Methuen, 1925; 7*s.* 6*d.*). — 'La Penisola Italiana', by *Theodor Fischer* (Turin, 1902), a comprehensive geographical description in Italian); 'Italian Mountain Geology, Part III: Central and Southern Italy', by *C. S. du Riche Preller* (London, E. Stanford, 1923; 7*s.* 6*d.*).

Travel Descriptions. 'An Italian Holiday', by *Paul Wilstach* (Bobbs-Merrill, 1928); 'Cities of Italy', by *Arthur Symonds* (New York, 1907); 'Hill Towns of Italy', by *Egerton R. Williams* (Houghton, 1903); 'Italian Cities', by *E. H.* and *E. W. Blashfield* (2 vols.; New York, 1902); 'Italian Journeys', by *William Dean Howells* (1883; Tauchnitz Edition); 'Sketches in Italy' and 'New Italian Sketches', by *John Addington Symonds* (1883 and 1884; Tauchnitz Edition); 'Diary of an Idle Woman in Italy', by *Frances Elliot* (1872; Tauchnitz Edition); *Goethe's* 'Italienische Reise' (1786-88, published in 1816), translated by A. J. W. Morrison (Bohn's Standard Library). — 'Classical Associations of Places in Italy', by *Frances E. Sabin* (Madison, 1921; $ 5). — 'Pilgrim Paths in Latin Lands', by *Dom Bede Camm* (London, Macdonald & Evans, 1923; 30*s.*).

SOUTHERN ITALY and SICILY. 'Through the Apennines and the Lands of the Abruzzi', by *Estella Canziani* (Cambridge, 1928; 25*s.*); 'The Shores of the Adriatic: The Italian Side', by *F. Hamilton Jackson* (London, 1906); 'By the Ionian Sea', by *George Gissing* (an account of a ramble in Calabria; 1901); 'Through the Heel of Italy', by *Katharine Hooker* (New York, 1928; $ 5); 'Old Calabria', by *Norman Douglas* (London, 1915). 'Some Italian Scenes and Festivals', by *Thomas Ashby* (London, Methuen, 1929; 7*s.* 6*d.*), gives an interesting description of some quaint and picturesque ceremonies and customs in the Alban Hills, the Sabine Mts., the Abruzzi, etc. 'Naples and Southern Italy' (Methuen, 1926; 8*s.* 6*d.*), 'Cities of Sicily' (Methuen, 1926; 10*s*, 6*d.*), both by *Edward Hutton;* 'Grecian Italy; Adventures of Travel in Sicily, Calabria, and Malta', by *Henry James Forman* (London, 1927; 3*s.* 6*d.*); 'A Student in Sicily', by *Mrs. Nevill Jackson* (London, 1926; 12*s.* 6*d.*); 'Sicilian Noon', by *Louis Golding* (London, 1925; 7*s.* 6*d.*).

'Italia Artistica', a collection of nearly 100 vols. of monographs on towns and country districts, published under the superintendence of *Corrado Ricci* (Bergamo, 1902 seqq.), includes several volumes devoted to numerous small towns and districts of Southern Italy. — 'Wonders of Italy' (3rd ed., Florence, 1927; $ 6) contains 1609 illustrations.

For books on Capri, see p. 189; Etna, p. 432; Malta, p. 490; Naples, p. 40; Palermo, p. 311; Pompeii, p. 144; Sardinia, p. 466; Vesuvius, p. 139.

Italian History. 'A Short History of the Italian People', by *J. P. Trevelyan* (London & New York, 1920; revised ed. 1926); 'Modern Italy, 1748-1898', by *Pietro Orsi* (translated by M. A. Vialls; Story of the Nations series, London, 1900); 'History of Italian Unity (1814-71)', by *Bolton King* (2 vols.; London, 1899); 'A History of Italy (1871-1915)', by *Benedetto Croce* (translated by Cecilia M. Ady; Oxford University Press, 1929; 15*s.*); 'Italy', by *Luigi Villari* (The Modern World series; London, Benn, 1929; 18*s.*), begins where Croce ends and explains the Fascist development of modern Italy. — 'Epochs of Italian Literature', by *Cesare Foligno* (The World's Manuals series; Oxford University Press, 1920; 2*s.* 6*d.*).

Italian Art. 'Study and Criticism of Italian Art', by *Bernhard Berenson* (3 vols.; London, 1901-15); 'A Short History of Italian Art', by *Adolfo Venturi* (trans. by Edward Hutton; London, Macmillan, 1926; 10*s.* 6*d.*). — 'Italian Painting', by *P. G. Konody* and *R. H. Wilenski* (London, Jack, 1929; 42*s.*); 'A History of Italian Painting', by *Oliver S. Tonks* (London, Appleton, 1927; 15*s.*). — 'The Saints in Italy: A Book of Reference to the Saints in Italian Art and Dedication', by *Lucy Menzies* (1924; 10*s.* 6*d.*)

Renaissance and Baroque. 'Short History of the Renaissance in Italy' (New York, Holt, 1894) and 'History of the Renaissance in Italy' (7 vols.; London, 1875-86), by *John Addington Symonds;* 'The Civilization of the Renaissance in Italy', by *Jakob Burckhardt* (1860; translated from the 15th German ed. by S. G. C. Middlemore; London, Harrap, 1929; 42*s.*); 'Italy in the Renaissance', by *Maud F. Jerrold* (London, Methuen, 1927; 12*s.* 6*d.*). — 'The Art of the Italian Renaissance', by *Heinrich Wölfflin* (translated from the German; New York, Putnam, 1913). — 'The Architecture of the Renaissance in Italy', by *William J. Anderson,* revised by *Arthur Stratton* (London, Batsford, 2nd ed., 1927; 21*s.*); 'The Renaissance of Roman Architecture, Vol. I: Italy', by *Sir Thomas Graham Jackson* (Cambridge University Press, 1921; 42*s.*); 'Italian Renaissance Architecture', by *Georges Gromort* (translated by Waters; Paris, Vincent, 1922). — 'Italian Sculpture of the Renaissance', by *L. J. Freeman* (London & New York, Macmillan, 1901; 15*s.*). — 'Southern Baroque Art', by *Sacheverell Sitwell* (1924); 'Neapolitan Painting of the Seicento', bei *Aldo de Rinaldis* (Florence, Pantheon, 1929; 4*l.* 4*s.*).

'The Cathedrals and Churches of Italy', by *Thomas F. Bumpus* (new ed., London, Werner Laurie, 1926; 31*s.* 6*d.*); 'A Stained Glass Tour in Italy', by *Charles H. Sherrill* (London & New York, 1913; 15*s.*). — 'The Old Gardens of Italy, How to Visit Them', by *Mrs. Aubrey Le Blond* (London & New York, 1912); 'Italian Gardens', by *George S. Elgood* (London, Longmans, 1907); 'Art of Garden Design in Italy', by *H. Inigo Triggs* (London, Longmans, 1906); 'Italian Villas and their Gardens', by *Edith Wharton* (London & New York, 1904).

Maps.

Many readers will desire to supplement the maps provided in this handbook, and for this purpose we recommend the publications of the *Istituto Geografico Militare* (Via Cesare Battisti 8, Florence), i.e. the ordnance survey maps on scales of 1:25,000 and 1:50,000 (2 *L.* 25 c. per sheet) and the 'Carta Topografica' (1:100,000; 272 sheets at 2 *L.* 25 c.-5 *L.* each). They are sold at Rome by De Agostini, Via della Stamperia 64-65, and by the principal booksellers of Naples and Palermo; the price is double abroad. — The excellent maps of the *Touring Club Italiano* (p. xxi) may be obtained direct or from the various branches of the C.I.T. (p. xvi). The club publishes a map on a scale of 1:250,000 (59 sheets at 2 *L.* each, 1 *L.* for members), a road map on a scale of 1:300,000 (56 loose sheets sold in 7 sets of 8; 8 *L.* 50 c. per set), and two motoring maps (see p. xxi).

XVIII. Comparative Tables of Weights and Measures.

Pounds	Kilogrammes	Kilogrammes	Pounds	Feet	Metres	Metres	Feet	Miles	Kilometres	Kilometres	Miles
1	·45	1	2·20	1	·30	1	3·28	1	1·61	1	·62
2	·91	2	4·40	2	·61	2	6·56	2	3·22	2	1·24
3	1·36	3	6·61	3	·91	3	9·84	3	4·83	3	1·86
4	1·81	4	8·81	4	1·22	4	13·12	4	6·44	4	2·48
5	2·27	5	11·02	5	1·52	5	16·40	5	8·05	5	3·11
6	2·72	6	13·22	6	1·83	6	19·69	6	9·66	6	3·73
7	3·17	7	15·42	7	2·13	7	22·97	7	11·27	7	4·35
8	3·62	8	17·63	8	2·44	8	26·25	8	12·87	8	4·97
9	4·08	9	19·83	9	2·74	9	29·53	9	14·48	9	5·59
10	4·53	10	22·04	10	3·05	10	32·81	10	16·09	10	6·21
11	4·98	11	24·24	11	3·35	11	36·09	11	17·70	11	6·84
12	5·44	12	26·45	12	3·66	12	39·37	12	19·31	12	7·46
13	5·89	13	28·65	13	3·96	13	42·65	13	20·92	13	8·08
14	6·34	14	30·85	14	4·27	14	45·93	14	22·53	14	8·70
15	6·80	15	33·06	15	4·57	15	49·21	15	24·14	15	9·32
16	7·25	16	35·26	16	4·88	16	52·49	16	25·75	16	9·94
17	7·70	17	37·47	17	5·18	17	55·78	17	27·35	17	10·56
18	8·15	18	39·67	18	5·49	18	59·06	18	28·97	18	11·18
19	8·60	19	41·88	19	5·79	19	62·34	19	30·58	19	11·80
20	9·06	20	44·08	20	6·10	20	65·62	20	32·19	20	12·42

1 gramme = $^1/_{28}$ oz. (an 'ètto', i.e. 100 gr. = $3^1/_2$ oz.); 1 litre = $1^3/_4$ pint; 1 hectare = $2^1/_2$ acres.

Thermometric Scales.

Réaumur	Fahrenheit	Centigrade	Réaumur	Fahrenheit	Centigrade	Réaumur	Fahrenheit	Centigrade	Réaumur	Fahrenheit	Centigrade
+30·22	+100	+37·78	+21·78	+81	+27·22	+13·33	+62	+16·67	+4·89	+43	+9
29·78	99	37·22	21·33	80	26·67	12·89	61	16·11	4·44	42	8
29·33	98	36·67	20·89	79	26·11	12·44	60	15·56	4·00	41	8
28·89	97	36·11	20·44	78	25·56	12·00	59	15·00	3·56	40	7
28·44	96	35·56	20·00	77	25·00	11·56	58	14·44	3·11	39	
28·00	95	35·00	19·56	76	24·44	11·11	57	13·89	2·67	38	
27·56	94	34·44	19·11	75	23·89	10·67	56	13·33	2·22	37	
27·11	93	33·89	18·67	74	23·33	10·22	55	12·78	1·78	36	
26·67	92	33·33	18·22	73	22·78	9·78	54	12·22	1·33	35	
26·22	91	32·78	17·78	72	22·22	9·33	53	11·67	0·89	34	
25·78	90	32·22	17·33	71	21·67	8·89	52	10·11	0·44	33	
25·33	89	31·67	16·89	70	21·11	8·44	51	10·56	0·00	32	
24·89	88	31·11	16·44	69	20·56	8·00	50	11·00	−0·44	31	−1
24·44	87	30·56	16·00	68	20·00	7·56	49	9·44	0·89	30	
24·00	86	30·00	15·56	67	19·44	7·11	48	8·89	1·33	29	
23·56	85	29·44	15·11	66	18·89	6·67	47	8·33	1·78	28	
23·11	84	28·89	14·67	65	18·33	6·22	46	7·78	2·22	27	
22·67	83	28·33	14·22	64	17·78	5·78	45	7·22	2·67	26	
22·22	82	27·78	13·78	63	17·22	5·33	44	6·67	3·11	25	

To turn Centigrade (Celsius) into Fahrenheit, multiply by 9, divide by 5, and add 32.—To turn Réaumur into Fahrenheit, multiply by 9, divide by 4, and add

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1. From Rome to Naples by the Express Line viâ Formia.

RAILWAY, 130½ or 133 M., fast train in 2¾-3⅓ hrs. (108 *L.*, 73 *L.*, 43 *L.*, or 110 *L.*, 74 *L.*, 44 *L.*), extra charge for the 'train de luxe' (in winter) 79 *L.* 60 c., for the Treni Rápidi 25 *L.* (1st class), 15 *L.* (2nd class); ordinary train in 4½-5½ hrs. (98 *L.* 50 c., 66 *L.*, 39 *L.*, or 100 *L.*, 67 *L.* 50, 39 *L.* 50 c.). The line divides at (112½ M.) Villa Literno, the shorter route (electrified) ending at the W. station (Napoli Mergellina), the other running viâ Aversa to the central station (Napoli Centrale). — This express line, the **Direttissima**, keeping to the W. of the Monti Albani, Lepini, Ausoni, and Aurunci, was constructed in 1908-27 at a cost of 1400 million lire; it avoids sharp curves and gradients (highest point Campo Leone, 413 ft.) and is 24 M. or 22 M. shorter than the old line viâ Cassino (R. 2), which runs to the E. of the range.

ROAD, 143½ or 145 M. We leave Rome by the Porta San Sebastiano and follow the course of the *Via Appia* most of the way (see below). — 24 M. *Velletri* (1155 ft.; p. 9). — 63 M. *Terracina* (7 ft.; p. 10). — 87 M. *Formia* (33 ft.; p. 5). — At (107 M.) *Cascano* (656 ft.; p. 21) the road to *Naples* (62 ft.; p. 29) forks, the branch to the right (36 M.) running viâ (15 M.) *Cancello* (30 ft.; p. 25), that straight ahead (38 M.) viâ (17 M.) *Capua* (69 ft.; p. 21).

The express line starts from the main station (Roma Tèrmini), pierces the walls of Rome on the S.E. side, near the Porta Maggiore and follows more or less closely the ancient *Via Appia* (p. 3) which, however, at Sinuessa (p. 8) turned inland towards Capua. This was the old posting road from Rome to Naples up to 1871. Before long we see on the right the arches of the Acqua Felice and the ancient Aqua Claudia, which appear again to the left as we cross the Rome-Cassino railway (p. 12). We now enter the Campagna Romana proper. The Via Appia Nuova is crossed and soon afterwards, near the huge circular tomb of the Casali Rotondo, we pass below the Via Appia Antica by a short tunnel. — Beyond (8 M.) *Torricola* (279 ft.) we pass through hilly country on the W. slope of the *Alban Hills*, observing numerous ancient and mediaeval ruins; the sea is visible far off to the right. — 15 M. *Santa Palomba* (407 ft.). — 21 M. *Campo Leone* (413 ft.), junction for the seaside resort of Anzio-Nettuno (see Baedeker).

'Rome and Central Italy'). — 31 M. *Cisterna di Roma* (253 ft.), called Cisterna Neronis in the middle ages, is a little town with a castle of the Caetani, situated on one of the extreme N.W. spurs of the *Volscian Mountains* (Monti Lepini).

About 3 M. to the S.E. lay the ancient *Tres Tabernae*, on the Via Appia, where the Apostle Paul met the friends coming from Rome to welcome him (Acts xxviii. 15; comp. p. 113).

Beyond Cisterna our line runs S.E., at the foot of the Volscian Mts., gradually approaching the Rome-Vellètri-Terracina railway.

On the right are the **Pontine Marshes** (*Paludi Pontine*), which vary in breadth between the mountains and the sea from 6 to 11 M., and from Cisterna to Terracina are 31 M. in length. They are intersected by the straight embankment of the *Via Appia* (see below), which is still used as the high-road. The strip between the mountains and the Via Appia is sown with corn by the inhabitants of the high-lying villages, while the other two-thirds to the W. of the Via Appia (about 193 sq. M.) serve mostly as pastures, the more marshy parts being allotted to the buffalo. Within recent years the drainage of the soil has been undertaken with enthusiasm (see below), and rice and other crops have been raised. Towards the sea the district is clothed with forest ('macchia'), including numerous cork-trees.

These marshes were anciently a fertile plain, well cultivated by the Volscians, but towards the close of the Roman republic they gradually fell into their present condition owing to the decline of agriculture. A want of fall in the surface of the soil is the cause of the evil; the low ground runs parallel with the Apennines and is separated from the sea by a series of sand-dunes. Numerous subterranean springs rise to the surface here, and the streams and canals were inadequate to carry off rapidly the water which descends from the mountains during the rainy season. Attempts to drain the marshes were successively made by Appius Claudius in 312 B.C. (so we must presume; the Via Appia, Italy's first high-road, connecting Rome with Capua, was built by him across these swamps during the Samnite War), by the consul Cornelius Cethegus in 160 B.C., by Julius Caesar, Augustus, Nerva, Trajan, and finally by Theodoric, King of the Ostrogoths, all of which were of temporary benefit only. Similar operations were undertaken by the popes Boniface VIII., Martin V., Leo X. (whose drainage scheme was designed by Leonardo da Vinci), Sixtus V., and Pius VI. To the last is due the rebuilding of the ancient Via Appia and the construction of a new canal (Linea Pia) running parallel with it (after 1778). In 1917 another drainage scheme was initiated by the Italian government, the area being divided into two sections for the purpose. The water from the hills is caught in a storage lake to the S.W. of Torretta Corana station (p. 9) and utilized for irrigation and for electric power.

To the right, in front, are the Monte Circeo (p. 11) and the Ponza Islands (p. 129). The express line traverses an old forest (the Bosco Eschido), beyond which we see (l.), above the steep slope, Norma and the walls of Norba (p. 9), farther on Sermoneta (p. 9). — 44 M. *Sezze Romano* (85 ft.); line to Terracina, see p. 9.

Sezze Romano (1046 ft.; Alb. delle Colonne, Alb. La Rinascente), a town of 6700 inhab., is ascended from the station by a winding road (3¾ M.; motorbus in ½ hr.; 2 *L.* 60 c.). Of the

ancient *Setia* of the Volscians, a Roman colony after 382 B.C., considerable remains of its encircling walls, which are built of square blocks with rusticated work, have been preserved. A substructure in the same style, below (right) the entrance of the town, has been arbitrarily named *Tempio di Saturno*.

We cross the streamlet *Ufente*, the *Ufens* of the ancients. On the left rise the slopes of *Monte Trevi* (1656 ft.), crowned by the ruins of a town destroyed in the 16th cent. by the Setians. Our line then proceeds straight ahead along the edge of the marshes, while that to Terracina (p. 10), touching at Priverno, curves round the N. side of *Monte Saiano* (1362 ft.).

53½ M. *Priverno-Fossanova* (49 ft.), junction for Terracina, see p. 10. The town of Priverno (p. 9) lies 4½ M. to the N. (motorbus).

About 1¼ M. to the N. of the railway station (motorbus) is the Cistercian convent of **Fossanova** (small osteria), where St. Thomas Aquinas (p. 17) died in 1274 while on his way to the Council of Lyons. The *Church, erected in 1187-1208, with a rectangular choir and an octagonal tower over the crossing, is the earliest example of Cistercian Gothic in Italy. The cloisters (partly Romanesque), chapter-house, and refectory are interesting also. One of the rooms contains a relief of the death of St. Thomas Aquinas, said to be by Bernini.

The express line crosses the little stream of *Amaseno* (p. 9) and bores through the *Monti Ausoni* by means of a tunnel (4½ M.) below the *Monte delle Fate* (3606 ft.). — 64 M. *Monte San Biagio* (13 ft.), to the N. of the *Lago di Fondi* (p. 12).

68 M. *Fondi-Sperlonga*. Fondi lies 2 M. to the N. (motorbus), on the high-road from Terracina to Formia.

Fondi (26 ft.; Alb.-Rist. Bella Roma; motorbus to Terracina and Formia, see p. 12), with 8700 inhab., is the ancient *Fundi*, of which some remains of the *Town Walls* are preserved. The principal street coincides with the Via Appia. The *Castello* (13th cent.), with a Gothic courtyard and Renaissance window-frames and decorations, is to be restored.

Fondi, which had belonged to the Caetani after 1299, passed to the Colonnas in the 16th cent., and in 1534 it was occupied by the beautiful Countess Giulia Gonzaga. One night the countess narrowly escaped being captured by the daring pirate Khair-ed-Din Barbarossa, who purposed conveying her to the Sultan Soliman II. Exasperated by his failure he wreaked his vengeance on the town, as an inscription in the church records. The town was again destroyed by the Turks in 1594.

The Gothic cathedral of *San Pietro* retains its Romanesque portal; in the whitewashed interior are a pulpit and an episcopal throne (12-13th cent.) in Cosmati work. The choir contains (right) a Madonna by Silvestro de' Buoni(?). In the last side-chapel to the right is the fine early-Renaissance tomb of Cristoforo Caetani. The church of *Santa Maria Assunta*, in the market-place, has a good early-Renaissance portal. In the *Dominican Convent* a chapel

is shown in which Thomas Aquinas once taught; also some ancient tombstones.

About 7½ M. to the S. of the railway station (diligence from Fondi), 2¼ hrs. S.W. of Itri (bridle-path over the mountains), is the fishing-village of **Sperlonga** (33 ft.; Alb. Caposecco), frequented by bathers in summer. It is situated on a sandy promontory and derives its name from the grottoes (speluncae) in the rocks. In one of these (Grotta di Tiberio) Sejanus saved the life of Tiberius, which was imperilled by a falling rock. On the way to the grotto we observe Roman ruins, and the grotto itself contains benches and stucco ornaments. — The coast-plain to the W. of Sperlonga, known as the *Ager Caecubus*, was celebrated in antiquity for its wine.

Farther on the train passes through the foot-hills of the *Monti Aurunci* by way of the Galleria della Vivola (4¾ M. long).

76½ M. **Itri** (305 ft.). The forlorn little town (679 ft.; Alb. Pettillo), overlooked by a ruined castle, is above the station (1¼ M. to the N.; motorbus). Some of the houses are built into the vaulted substructures of the Via Appia. Itri was once notorious for the robberies committed there. It was here that the robber-chief Marco Sciarra promised protection and a safe conduct to the poet Tasso; and Fra Diavolo also (whose real name was Michele Pezza) was a native of Itri. Anecdotes are still related of this daring brigand, who terrorized the whole neighbourhood from 1799 to 1806 and also carried on a guerilla warfare against the French. Washington Irving's sketch 'The Inn of Terracina', the foundation of Auber's opera (1830), has contributed to maintain the interest of these stories.

The Direttissima descends the slope of *Monte Orso* (3369 ft.), suddenly revealing a view of the lovely bay of Gaeta. Beyond the point where the railway to Gaeta (p. 6) diverges, in the middle of a vineyard, to the right, rises a massive round tower, believed to be *Cicero's Tomb*. It was in this neighbourhood, not far from his Formianum (see p. 6), that the proscribed orator, who sought to elude the pursuit of the triumvirs Octavian, Antony, and Lepidus, was murdered in 43 B.C., in his 64th year. On a height above may be traced the foundations of a temple of Apollo, said to have been founded by Cicero. Numerous relics of ancient buildings are still extant on the whole bay, which, like the bay of Naples, was a favourite resort of the Roman nobles.

80 M. **Formia.** — Railway buffet. — HOTELS. *Grande Alb. Formia*, 50 beds at 10-20, P. 40-45 *L.*; *Moderno*, 40 beds; *Excelsior*, at the station, 30 beds at 10-14, P. 30-35 *L.*; *Alb. dei Fiori*, 14 beds at 7-12 *L.*

MOTORBUS to Gaeta, see p. 6; through the Monti Aurunci to *Cassino* (p. 17), 26¾ M. in 2 hrs. (16 *L.* 10 c.).

Formia (33 ft.), a town of 9150 inhab., the ancient *Formiae*, subsequently called *Mola di Gaeta*, is visited during the summer by Italians as an inexpensive sea-bathing resort. The mountain-range on the N. side of the bay rises abruptly from the sea, the lower slopes being clothed with gardens of lemons, oranges, and

pomegranates, and with vineyards and olive-plantations. In the *Giardino Sorreca*, which lies at the W. end of the town between the Via Tullia (the ancient Via Appia) and the sea, antique building fragments and splendid marble statues were found in 1921 (comp. p. 79, Room VII). The neighbouring *Villa di Cicerone*, or *Villa Caposele*, formerly owned by the kings of Naples, may be visited on application at the Palazzo Rubino, opposite the prefettura.

At the entrance are ancient inscriptions and statues. The lower part of the garden contains considerable remains of a villa, supposed to have belonged to Cicero but evidently from its construction dating from the 1st or 2nd cent. of the Christian era. Among the vaulted halls is one with eight columns and a semicircular apse, now converted into offices. The upper terrace commands an uninterrupted survey of the charming bay, Gaeta, Ischia, the promontories of the Bay of Naples, and the mountain-range to the S. of the Liris, which separates the latter from the region of the Volturno.

From Formia to Gaeta, 5½ M., railway (Gaeta-Formia-Sparanise line, comp. p. 20) in ¼ hr. (5 *L.* 30, 3 *L.* 50, 2 *L.* 20 c.); the terminus is in the modern suburb of *Elena*, adjoining Gaeta on the N.W. (motorbus). — It is better to drive along the coast (5½ M., motorbus in ½ hr.), where numerous remains of Roman villas are extant, some of them built well out into the sea. At (1¾ M.) *Vindicio*, with fine sands used by bathers from Formia, a spot is pointed out as the scene of the assassination of Cicero (comp. p. 5).

Gaéta (43 ft.; Grand-Hôtel, 30 beds; Alb. Gaeta; Alb. Roma), the ancient *Portus Caieta*, with 6400 inhab., the chief fortress of Naples until 1860, lies in a magnificent bay on a promontory, which, like the cape of Misenum (p. 120), presents the appearance of a gigantic tumulus. Tradition has fixed upon it as the tomb of Caieta, the nurse of Aeneas.

During the migration of the nations Gaeta resisted the attacks of the Germanic invaders and, like Amalfi and Naples, became an almost independent state, presided over by a doge, and carried on a considerable trade with the Levant. It bade defiance to the assaults of the Lombards and Saracens, and preserved its freedom down to the 12th cent., when with the rest of Southern Italy it was compelled to succumb to the Normans. The fortress was extended and strengthened at various periods by the Aragonese, by Charles V., and especially by the last Bourbon monarchs. In 1501 it surrendered to the French, in 1504 to the Spaniards under Gonsalvo da Cordova, in 1734 to the Spaniards again, and in 1798 to the French. In 1806 it was defended by the Prince of Hessen-Philippsthal, who aided by the British fleet, held out for nearly six months against Masséna. Pope Pius IX., after his flight from Rome in 1848, remained at Gaeta until 1850. In Nov., 1860, Francis II. of Naples, the last of the Bourbon kings, with his consort Marie of Bavaria (p. 1), sought refuge here, but the town was compelled to capitulate by the Italian troops on Feb. 13th, 1861.

The *Cathedral* (*Sant' Erasmo*) has a campanile in the Norman Sicilian style (1180; restored in 1279); at the entrance are four ancient columns and relics of old sculptures. The interior has been modernized. At the back of the high altar (covered) is the banner

presented by Pope Pius V. to Don John of Austria, the hero of Lepanto, representing the Saviour with SS. Peter and Paul. Opposite the principal portal of the church is an Easter candlestick (c. 1200), with fine late-Romanesque reliefs, resting on four lions. — Near the Piazza are (S.) the citadel with the *Torre Angioina* (Angevin tower), and (W.) the Gothic church of *San Francesco* (renovated in 1849-60). — Among the antiquities of the town are the remains of an amphitheatre and of a theatre, and also a column bearing the names of the twelve winds in Greek and Latin.

The summit of the promontory (548 ft.) is crowned by the conspicuous and imposing tomb erected for himself by *Lucius Munatius Plancus*, a partisan of Caesar, Antony, and Augustus and founder of Lyons and Augusta Raurica, the colony near Bâle (d. after 22 B.C.). This, now known as the *Torre d'Orlando*, consists of a huge circular structure of travertine blocks, resembling the tomb of Caecilia Metella at Rome, c. 100 ft. high and as many in diameter (within the fortifications; no admission).

On the S.W. point of the promontory (extensive panorama), ¼ hr. from Gaeta, is the *Montagna Spaccata*, with three fissures (attaining a height of over 300 ft.) in the precipitous cliffs, said to have been caused by the earthquake which took place at the death of Christ. We follow the Via Angioina and keep to the left along the fortifications, as far as the church of the Santissima Trinità, where we have a view of the first fissure; the sacristan conducts us down through the second opening into the Cappella del Crocifisso.

Steamer to the Ponza Islands, see p. 129.

From Formia the Direttissima runs E. along the base of the mountains to (86½ M.) *Minturno-Scauri* (46 ft.). Minturno (459 ft.; Alb. Petruccelli), known as *Traètto* till 1879, lies 2 M. to the E., on the slope. In the church are two Cosmati works of c. 1264: an ambo restored in 1618 (with capitals of the 8-9th cent.) and an Easter candlestick. The ancient *Minturnae*, with the remains of a theatre and an amphitheatre, lay to the S.E. of the present town, near the suspension-bridge (1832) which carries the high-road across the Garigliano.

Proceeding, we observe to the right a long series of arches belonging to the ancient aqueduct of Minturnae.

The railway now crosses the *Garigliano*, the ancient Liris (p. 16), in the marshes of which Marius hid himself from Sulla's hirelings in 88 B.C. On the right bank, on Dec. 27th, 1503, Gonsalvo da Cordova (pp. xlvii, 6) gained a decisive victory over the French, on which occasion Piero dei Medici, son of the great Lorenzo, was drowned as he was taking flight. On the left appears the crater of Roccamonfina (p. 21). — 96 M. *Carano di Sessa*. Sessa Aurunca, 3 M. to the N., is on the Gaeta-Sparanise line (pp. 21, 20). Farther on we run S.E. through a tunnel (3½ M. long) below *Monte Massico* (2664 ft.), whose wines Horace and Virgil praised, an isolated mass of Apennine limestone, bounding the Campanian plain on the N., just as the mountains of the Sorrento peninsula bound it on the S.

102½ M. *Falciano-Mondragone*, on the N. verge of the broad Volturno plain, a pristine inlet of the sea. Mondragone (20 ft.; Alb. Pacifico) lies 5 M. to the S.W., by the S. spur of Monte Massico (p. 7), near the site of *Sinuessa* (destroyed by the Saracens in the 10th cent.). To the S., in the direction of the Volturnus, grew the famous Falernian wine. Carinola (p. 21) is 2½ M. to the N. of the station. — We then traverse a fertile but somewhat swampy tract of flat country, which affords pasture for numerous herds of buffaloes. Short of (108 M.) *Cancello-Arnone* we cross the winding lower course of the *Volturno*, the longest river in S. Italy (96 M.), and make straight for the Phlegraean Fields (p. 109). — Then over the *Regi Lagni*, a drainage-canal made by King Ferdinand IV. of Naples in the early 19th cent. by dint of regulating the little river *Clanius*.

112½ M. **Villa Literno** (25 ft.), formerly *Vico di Pantano*, is so called in memory of *Liternum*, which lay to the S.W., on the Lago di Patria, and the villa of the elder Scipio (d. 183 B.C.). From Villa Literno the left branch of the Direttissima runs S.E. to (121 M.) *Aversa* (p. 246) and thence as Route 16 (Foggia-Naples) to (133 M.) the *Stazione Centrale of Naples* (p. 29). The right branch continues to the S.; on the right are the distant Ponza Islands, half-right Ischia, in front the Phlegraean Fields (p. 109). — 117½ M. *Giugliano-Qualiano* (177 ft.). The train crosses the drainage-canal *Cavone dei Camaldoli*, penetrates by a tunnel the N. bank of the Phlegraean Fields, traverses the crater-basin *Piano di Quarto*, and, passing between the craters of Monte Gauro (r.) and Fossa Lupara and Cigliano (l.; comp. p. 109), approaches the gentle slope above the bay of Pozzuoli. Here we have a superb prospect of Baia and Capo Miseno (r.) and Capri (to the S.).

125½ M. *Pozzuoli Solfatara*, see p. 112. The Direttissima, which from here onwards utilizes the underground line (Naples-Pozzuoli, p. 34), passes through a tunnel into the valley between the Agnano crater and the long ridge of Posillipo (see p. 111), whose base it penetrates beyond (129 M.) *Napoli Campi Flegrei*, near the old Posillipo grottos (p. 104).

130½ M. *Napoli Mergellina* (75 ft.), the W. station of Naples, on the underground railway, see pp. 29, 34.

From Rome to Terracina.

LOCAL RAILWAY, 77 M. in 3¾-4 hrs. (58 *L.*, 39 *L.* 50, 23 *L.* 50 c.); faster trains (2½ hrs.) run to Sezze Romano by the express line (pp. 2, 3) on which we may continue by slow train to Priverno-Fossanova and change.

ROAD, 63 M. — 15½ M. *Albano* (1260 ft.). — 24 M. *Velletri* (1155 ft.). — 31½ M. *Cisterna di Roma* (253 ft.; p. 3). — 63 M. *Terracina* (7 ft.; p. 10)

From *Rome* (main station) to (26 M.) *Vellètri*, through the Campagna and along the W. slope of the Alban Hills, see Baedeker's 'Rome & Central Italy'. — 33 M. *Giulianello-Rocca Massima*. We then skirt the W. slopes of the *Volscian Mountains* (p. 3).

36½ M. **Cori** (499 ft.). The station lies about 2 M. (motorbus) below the town (1305 ft.; Alb. Unione, Alb. Lepini). The importance of *Cora*, which flourished from a remote antiquity to the time of the emperors, is borne witness to by the massive remains of the town walls (constructed of polygonal blocks), by the vestibule of the so-called Temple of Hercules, by the fragments of a temple of Castor and Pollux, and by the early-Roman bridge (Ponte della Catena) spanning the deep ravine outside the Porta Ninfina.

38 M. *Torretta Corana* (364 ft.), where a storage lake has been constructed (to the S.W.; comp. p. 3). — 43½ M. *Norma-Ninfa*. To the right lies the desolate mediaeval town of *Ninfa*, the ivy-clad ruins of which date mainly from the 12-13th centuries. On the mountain to the left (motorbus) lies the small town of *Norma* (1370 ft.; Alb. Tomassini), below the ancient *Norba*, destroyed by the troops of Sulla during the civil wars in 82 B.C., with a wall in the polygonal style.

45½ M. *Sermoneta-Bassiano*. About ¾ M. to the N.E. lies the former Cistercian abbey of *Valvisciolo*, with a Gothic church of the 13th century. On an eminence 2 M. to the S. (motorbus) stands *Sermoneta* (845 ft.), with an ancient castle, in the possession of the Caetani family after 1297, from which their ducal title is derived.

Farther on the railway runs alongside the Direttissima (comp. p. 3), above the Pontine Marshes. — 52 M. *Sezze Romano* (125 ft.; see pp. 8 and 3). — Leaving the margin of the Pontine Marshes the line traverses a cutting.

61 M. **Priverno** (138 ft.), known as *Piperno* until 1929. The town (490 ft.; Alb. dei Cacciatori; pop. 6300) lies ¼ M. to the S. of the station, on the hill (motorbus). It was founded early in the middle ages by refugees from the ancient Volscian town of *Privernum*, which probably lay 3 M. to the N.W., on the Monte Malchione. (The remains found in 1899 on the high-road, about 1 M. to the N. of the town, probably belonged to the Roman Privernum only.) In the picturesque piazza are the Gothic *Municipio* and the *Cathedral*, the latter built in 1283 and modernized in the interior in 1782.

To the left we obtain a picturesque view of the valley of the *Amaséno*, which is enclosed by lofty mountains studded with ruined castles and villages: *Roccagorga*, *Maènza*, *Prossédi*, and *Roccasecca dei Volsci*. The train crosses the river.

64 M. *Sonnino* (55 ft.). The town (1410 ft.; Alb. Manzi; pop. 4100), which lies 3½ M. to the E. (motorbus), was once famous

for the picturesque costumes of its women and for the audacity of its brigands. — We cross the Direttissima (p. 4) at (67 M.) *Priverno-Fossanova* and continue along the W. base of the mountains. — 70 M. *Frasso.* — The railway rounds the S. spur of *Monte Leano* (2215 ft.) and strikes the Appian Way at the site of the sacred grove of *Feronia* mentioned by Horace (Sat. i. 5, 23).

77 M. **Terracina.** — HOTELS. *Albergo della Marina*, Via Nazionale, on the sea, 50 beds at 7-10, P. 25-30 *L.*, *Nazionale*, in the Piazza, both with trattorie.

Terracina (7 ft.; pop. 9800), magnificently situated on an eminence of gleaming limestone (Hor., Sat. i. 5, 26), the *Anxur* of the Volscians and the *Tarracina* of the Romans, is an extremely old episcopal residence and the natural frontier-town between Central and Southern Italy. The old town lies on the slope of the promontory. Above extend the ruins of the ancient city, the most prominent among them being the castle-like substructure of the temple, at the top of the hill.

From the railway station we proceed S.E., keeping the old town above us on our left, to the (10 min.) entrance of the NEW TOWN founded by Pius VI. and intersected in a straight line by the high-road. In the semicircular Piazza Garibaldi, opposite *San Salvatore* (with a Pietà by Canova at the 1st altar to the right), is the small *Museo Municipale* (gratuity), which contains Roman sculptures, inscriptions, fragments from buildings, and votive gifts, chiefly from the temple on the Monte Teodorico, also some pictures. To the W., beyond the canal ('Linea Pia'), adjoining the new town, is a hamlet of conical reed-huts, inhabited from Oct. to June by seasonal immigrants from the Abruzzi ('Aquilani').

From the Piazza Garibaldi a straight road ascends N.W. to the OLD TOWN. In the middle of it is the ancient forum, with the *Cathedral of San Cesáreo* (12th cent.?), incorporating a temple of Roma and Augustus, of which considerable remains are to be seen in the street to the right of the cathedral and in the rear wall of the latter. The temple and the perfectly preserved pavement of the forum were presented by A. Aemilius, whose inscription, originally inlaid in bronze letters in the travertine slabs, is still legible. The vestibule of the cathedral, with a mosaic frieze of the 12-13th cent. on the architrave, rests on eleven ancient columns, with recumbent lions and other animals at their bases. On the right is a large granite basin, which, according to the inscription, was used in torturing the early Christians. In the interior are three fine examples of Cosmati work (13th cent.): the remains of the mosaic flooring (figures of dragons and other animals); the pulpit, resting on five columns with lions as bases; and the elaborate Easter candlestick. The beautiful fluted columns of the

baldacchino are antique. The clock-tower (91 steps) commands an extensive prospect. — The remains of the town walls date partly from the time of the Volscians, partly from the time of Sulla; other portions (4th cent. A.D.) resemble the walls of Rome.

The summit of the promontory (*Monte Sant' Angelo* or *Teodorico*, 748 ft.) may be attained in ½-¾ hr., either directly from the new town by a steep path to the right of San Salvatore, or (more conveniently) from the old town, by ascending to the right, under the archway adjoining the cathedral, and, outside the Porta Nuova, continuing still to the right. The latter route is partly by the earlier Via Appia (comp. below), passing remains of tombs and walls, and then to the right by a gap in the wall encircling the olive-plantations, and through the latter along a towered wall. The summit was once occupied by an imposing *Temple*, 110 ft. long and 65 ft. broad, standing upon a terrace partly supported by arcades and still in existence. The cella, which was embellished with pilasters and a mosaic pavement, still contains the pedestal for the cult-statue. Until the excavations of 1894 the remains were regarded as a palace of Theodoric the Ostrogoth (comp. p. 3); it is now considered that they occupy the site of a temple, probably of the youthful *Jupiter Anxur*, or, according to others, of Venus Obsequens, the 'Gracious'. Magnificent *View.

Towards the W. the prospect embraces the plain as far as the Alban Hills, then the Monte Circeo; towards the S. are the Ponza Islands (p. 129). Towards the E. the plain of Fondi is visible; the village on the sea is Sperlonga (p. 5); farther off are the promontory of Gaeta, with the tomb of Munatius Plancus (p. 7), and finally the island of Ischia.

At the E. egress of the town is the *Taglio di Pisco Montano*, an interesting piece of Roman road-building. The original Via Appia led over the hill. During the imperial period the rocks were removed for the construction of a new and more spacious road by the sea. On the perpendicular wall thus produced (115 ft. high) the depth is indicated at intervals of 10 Roman feet, beginning from the top; a few feet above the present road, is the mark CXX, at the level of the excavated antique paving appears CXXVI.

To the Monte Circeo, motorbus to (11 M.) San Felice Circeo in 1 hr. (6 *L.* 50 c.); thence to the Semaforo on foot in 1½ hr. The road leads W. along the shore between the dunes, which impede the view, and the marshes, now partly occupied by vineyards and (to the W.) the flourishing agricultural *Colonia Elena*. The **Monte Circèo**, or *Circello*, the *Promontorium Circaeum* of the ancients, the traditional site of the palace of the enchantress Circe, described by Homer, is an isolated mass of liassic limestone, a former island joined to the mainland by an elevation of the soil (comp. pp. 12, 116). On the E. slope is the village of *San Felice Circeo* (321 ft.; Pensione del Circeo, 20 beds, P. from 35 *L.*), with 1500 inhab. and an old castle of the Caetani; fine view from the tower (12th cent.). From San Felice a good footpath, following the telegraph wires, leads to the signal-station (*Semáforo;* 1225 ft.) in 1½ hr. This passes a little above a wall of polygonal cyclopean masonry (*Cittadella Vecchia*), marking the site of the ancient town of *Cercei* or *Circei*, which became a Roman colony in 393 B.C. and still existed in the time of Cicero. The view from

the Semaforo is magnificent: to the S.E. Ischia, Capri, and Mt. Vesuvius; to the E. and N.E. the mountains as far as Velletri; to the S. the sea, with the Ponza Islands (p. 129). — The top of the mountain (1775 ft.) affords a wholly unimpeded view, including, in clear weather, the dome of St. Peter's. On the summit are some remains mistakenly alleged to be a *Temple of Circe*. Rather than force our way from the Semaforo through the dense undergrowth (2 hrs. with guide) we follow the good footpath round the S. base of the hill, past the Torre del Fico, the Grotta delle Capre (with perforations, 30 ft. above sea-level, made by shell-fish, comp. p. 116), and the lighthouse, and begin the steep ascent at the 'battery', utilizing a path some of the way (3-4 hrs. in all; rich flora). — The hill is strewn with ruins of Roman buildings. Thus, about halfway up the N. side, under a group of lofty trees, to the left of the path leading to the Lago di Paola, is a low parapet of Roman workmanship enclosing a well called the *Fontana di Mezzo Monte*. There are also remains of Roman palaces and waterworks on the *Lago di Paola*, a small lake at the N. base of the promontory, which served as the harbour of Cercei. Among these are the so-called *Piscina di Lucullo* and, farther N.E., the *Fonte della Bagnaia*. Cicero and Atticus, Tiberius, and Domitian frequently resorted to this spot.

A pleasant excursion by boat may be made to the **Lago di Fondi**, a marshy lake among woods, 3 M. to the N.E. of Terracina, connected with the sea by two canals. It is really a small bay cut off from the sea by an alluvial bar. We enter by the E. canal, beside the *Torre Sant' Anastasia*, and quit the lake by the W. canal, beside the *Torre Canneto*. The ancients named the lake *Lacus Fundanus* or *Amyclanus*, after the vanished town of *Amyclae*.

From Terracina to Formia, 25 M., high-road (motorbus in 2 hrs.; fare 12 *L.*). The road follows (N.E.) the direction of the Via Appia, close to the hills, and is flanked by remains of ancient tombs. On the right we pass close by the sea and (2½ M. farther) the Lago di Fondi (see above). This pass was the ancient *Lautulae*. Here, in 315 B.C., the Romans fought a battle with the Samnites, and in the Second Punic War Fabius Maximus kept Hannibal in check at this point. At the beginning of the road, on a hill to the left, is a Franciscan house (*Convento dei Zoccolanti*), on the site of a villa in which the Emperor Galba was born. The papal frontier was at the double-towered gateway (r.) of *Torre Portella*, or *Torre de' Confini*, 4½ M. from Terracina. Just beyond this, on the left, on the N.W. feeder of the Lago di Fondi, is the *Torre dell' Epitaffio*, a large square tomb. Almost ½ M. farther on, 1¼ M. short of the railway station of *Monte San Biagio* (p. 4), the road crosses the Direttissima and then follows it most of the way, past (11 M.) *Fondi* (p. 4) and (19¼ M.) *Itri* (p. 5) to (25 M.) *Formia* (p. 5).

2. From Rome to Naples viâ Cassino and Caserta.

Railway, 155 M., express in 5-5¾ hrs. (2¾-3½ hrs. by the Direttissima, see R. 1) for 124 *L.*, 84 *L.*, 49 *L.* 50 c., ordinary train in 7-8 hrs. (117 *L.*, 78 *L.* 50 c., 46 *L.*). — Best views generally to the left.

Road, 144 M. We leave Rome by the Porta San Giovanni, then run S.E. in the direction of the ancient *Via Latina* (see p. 13). — 26½ M. *Valmontone* (994 ft.). — 55 M. *Frosinone* (955 ft.; p. 16). — 83½ M. *Cassino* (148 ft.; p. 17). — 123 M. *Capua* (69 ft.; p. 21). — 144 M. *Naples* (62 ft.; p. 29).

The first part of the journey, as far as (33½ M.) *Segni*, traversing the Campagna, between the (r.) Alban and (l.) Sabine Hills, is described in Baedeker's 'Rome and Central Italy'. Beyond Segni

the train continues to follow the valley of the *Sacco*, the ancient *Trerus* or *Tolerus*, and beyond Sgurgola (p. 14) it skirts its left bank, running parallel with the *Via Latina*, the more easterly of the two ancient main roads from Rome to Naples. The Via Appia, the more westerly road, ran viâ Terracina (comp. pp. 10, 11) and joined the Via Latina a little short of Capua. The steep E. slopes of the Volscian Mts. (p. 3), on the right, show that the valley of the Sacco is formed of a rift in the crust of the earth; several small volcanoes arose at different points. In 1915 S.E. Latium suffered severely from earthquakes. The district is known as *Ciociaria* after the sandals once worn here.

39 M. **Anagni** (1510 ft.; Alb. del Gallo, Alb. Centrale, Alb. San Remo), with 6300 inhab., the ancient *Anagnia*, capital of the Hernici (see below), and in the middle ages frequently a papal residence, lies on the heights to the left, 5 M. from the station (motorbus). At Anagni, in 1303, the aged Pope Boniface VIII. was taken prisoner by the French chancellor Guillaume de Nogaret, acting in concert with the Colonnas, by order of King Philippe le Bel, but was set at liberty by the people three days afterwards (comp. Dante, Purg. xx, 86). At the W. gate the road from the railway station joins the Via Vittorio Emanuele, which intersects the town, affording fine views. Remains from the middle ages are abundant. The ancient *Town Wall*, which probably dates from the Roman period, is well preserved, particularly on the N. side (note the arches known as Arcacci on the N.W. side). In the Via Vittorio Emanuele, beyond the Piazza Cavour, is the *Town Hall* (13th cent.; restored). Farther on, to the right, in the Vicolo San Michele, are the remains of the *Palace of Boniface VIII.*, obstructed by subsequent additions. The *Cattedrale di Santa Maria*, at the E. end of the Via Vittorio Emanuele, on the left, was erected in the 11th cent. and restored in 1350. High up, facing the street, is a realistic seated figure of Boniface VIII., of 1295. The interior, with modern painting, contains a mosaic pavement by the master Cosmas (1226); behind the high altar, an Easter candlestick and bishop's throne (1263) by Vassallettus; and in a chapel on the left a tabernacle of 1294. The crypt contains good 13th cent. frescoes, and a pavement and altar by Cosmas and his sons. The contents of the Diocesan Museum (to the right of the choir) include some rich vestments (pluvial of Boniface VIII.) and church plate.

Motorbuses from Anagni viâ Ferentino to Frosinone (12½ M., p. 16; 8 *L.* 5 c.) in 1 hr., and viâ Segni to Rome (38½ M.; 15 *L.* 20 c.) in 2 hrs.

The train traverses the territory of the Hernici, with the towns of *Anagnia*, *Aletrium*, *Ferentinum*, and *Verulae*, which allied themselves with Rome and Latium in 486 B.C., but were subjugated by the Romans, after various insurrections, in 306 B.C.

Near the modern towns (see below and pp. 13, 15, 16) are visible numerous ruins of the ancient walls.

42 M. *Sgùrgola* is a village on a hill (1260 ft.) to the right, 1¼ M. from the railway station, above the Sacco.—45½ M. *Moròlo*.

48½ M. **Ferentino**-*Supino* (528 ft.). *Ferentino* (1289 ft.; Alb. Capriglioni, Alb. Nazionale), a town of 8500 inhab., on a hill to the left, 2½ M. from the station (motorbus), is the ancient *Ferentinum* (see p. 13), which was destroyed in the Second Punic War and afterwards became a Roman colony. The ancient *Town Wall*, with lower courses of roughly hewn blocks of stone and upper courses of ashlar, is still traceable throughout nearly its whole circuit; the so-called Porta Sanguinaria, or S. gate, and the Porta Santa Maria, to the E. of it (with a court), especially deserve notice. The castle, the projecting S. corner of which now forms the foundation of the episcopal palace, occupied the highest ground within the town (N.). The *Cathedral*, adjoining the episcopal palace on the N.E., has a mosaic pavement (c. 1116; patched) by Magister Paulus, a forerunner of Cosmas, the remains of a choir-screen and pulpit of the same period, and a tabernacle of the 13th century. The noble early-Gothic church of *Santa Maria Maggiore*, a little to the N.E. of the Porta Sanguinaria, dates from the 13th cent. and has a fine portal.

53½ M. *Frosinone-Alatri-Fiuggi* (525 ft.; railway buffet). From the station a tramway ascends to the town of Frosinone (2½ M., p. 16) and is continued thence as a light railway to Rome viâ Alatri and Fiuggi (see below).

From Rome to Frosinone viâ Fiuggi, 68½ M., light electric railway in 4¾-6 hrs. (1st class 28 *L.* 70 c., 3rd class 18 *L.*). — As far as (49¾ M.) *Fiuggi Centrale* the journey is described in Baedeker's 'Rome and Central Italy'. We start from the main station at Rome (arrival side, at the back), skirt the S. base of the Sabine Mts., and pass (24¼ M.) *Palestrina*, an old-world town, the ancient *Praeneste*, with a large palace of the Barberini, ensconced amid the vast ruins of the temple of Fortuna (built by Sulla c. 80 B.C.), and (33 M.) *Olèvano*. A branch-line (2½ M. in ¼ hr.) runs up from Fiuggi Centrale to *Fiuggi Città*.

Fiuggi. — Hotels (most open in June-Oct. only). At Fiuggi Centrale (see above), near the spring: *Palazzo della Fonte*, first-class, with restaurant, 290 beds from 25, P. from 50 *L.*; *Grand-Hôtel Salus*, also with restaurant, 350 beds at 18-30, P. 35-55 *L.*; *Regina*, 35 beds at 15-20, P. 30-40 *L.*; *Europa*, 80 beds, P. 20-40 *L.*; *Pensione Italia*, 44 beds, P. 30-40 *L.*; *Villino Diana*. — At Fiuggi Città: *Grand-Hôtel*, first-class, with kursaal theatre, and restaurant, 160 beds from 20, P. from 50 *L.*; *Falconi*, 100 beds from 20, P. 30-45 *L.*; *Verghetti*, 40 beds; *Pensione Savoia*, 30 beds; etc. — Visitors' tax 10-40 *L.* for the season.

Tramway between the town and the baths, 55 c.; motor-car or horse carriage 8 *L.*

Fiuggi, formerly *Anticoli di Campagna*, with 2850 inhab., consists of the baths (Fiuggi Centrale or Fiuggi Fonte; 2037 ft.) and the town (Fiuggi Città), which lies higher up (2451 ft.). Remains of the mediaeval town-wall, with its towers, and some 13th cent. windows in private houses have been preserved. Fiuggi has recently become one of the most frequented summer and health resorts in the neighbourhood of Rome. The baths, with a radio-active drinking-spring (54° Fahr.) and pleasant gardens, lie in the middle of a dense chestnut-forest 1¼ M. below and to the S. of the town. The water is beneficial in cases of kidney and bladder troubles, stone, gout, etc., and is widely exported. A second, similar spring, the Fonte Anticolana, lies somewhat higher up.

About ⅔ M. to the N.W. of Fiuggi, near a Capuchin convent (2398 ft.), is a stalactite grotto called the *Pozzo Fracidale* (difficult of access).

52 M. *Torre Cajetani*, 53 M. *Trivigliano*, both with a mediaeval tower. — 56 M. *Vico nel Lazio*; the wall-girt village (2366 ft.; Alb. Milani) lies 2¾ M. to the E.

From Vico a branch-line runs N. to (2 M.) **Guarcino** (2051 ft.; Alb. Bella Vista, 20 beds at 10 *L.*), an old little town of 3250 inhab., at the foot of the *Monti Ernici* and *Monti Simbruini*, which are often covered with snow as late as June; their highest peak, the *Monte Viglio* (7075 ft.; comp. p. 233), is most easily climbed from here (guide essential).

58½ M. *Collepardo* (1906 ft.; Alb. Stella d'Italia, Alb. Cristini), high up above the valley of the Fiume, 3½ M. to the N.E. of the station, has retained part of its mediaeval walls.

Below the village, 20 min. S. (guide at the Municipio), is the beautiful *Grotta Regina Margherita* or Grotta di Collepardo, with stalactites, extending over 700 yds. into the limestone. — About ¼ hr. N. is the *Pozzo di Antullo*, a depression in the soil occasioned by the extraction of the lime, over 200 yds. in circumference, 210 ft. in depth, and overgrown with grass and underwood. — A walk of 1¼-1½ hr. N.E., up the Fiume, brings us to the Carthusian abbey of *Trisulti* (2612 ft.), in picturesque surroundings but with no view, founded in 1208 and restored in the 18th cent. (ladies admitted to meals only; suitable donation on departing).

59½ M. **Alátri** (1647 ft.; Alb. Centrale, Alb. Posta), on an olive-clad hill, with 4850 inhab. and large cloth-factories, is visited as a summer resort. It occupies the site of *Aletrium* and presents probably the best-preserved specimen of the fortifications of an ancient city. The *Walls of the castle of the Hernici, 30 ft. high, constructed of immense polygonal blocks, are astounding, especially the S.E. gate, with a lintel 16 ft. long and 5 ft. thick. In 120 B.C. an aqueduct was carried up 305 ft. to the top of the hill. Many of the houses date from the period of transition between Romanesque and Gothic. The *Cathedral*, erected on the substructure of a temple in the castle, possesses two altars in Cosmati work. In the church of *Santa Maria Maggiore* are two painted wood-carvings of the late 12th cent.: a Madonna and Child (in a small niche; gilded in the 18th cent.), and four panels from her shrine, with reliefs from the life of the Virgin (in the sacristy).

63 M. *La Magione* is the station for **Véroli** (1870 ft.; Alb. Celletti, Alb. Nuova Italia), 5 M. to the E., the ancient *Verulae*, now a little town of 4700 inhabitants. The church of Sant' Erasmo is an early Cistercian building; the Library possesses old manuscripts and miniatures, and the principal church the treasure of the abbey of Casamari (6 M. to the E., on the road to Isola, see p. 234), with mediaeval gold works, etc. Motorbus from Frosinone, see below.

63 M. *Tecchiena*. In front, to the right, are the Monti Lepini, to the left Veroli. — 66½ M. *Madonna della Neve*. — 68½ M. *Frosinone* (Città), near the town. The railway is then utilized as a tramway to (2½ M.) Frosinone-Alatri-Fiuggi station on the Rome-Naples line (p. 14).

Frosinone (955 ft.; Alb. Garibaldi, 25 beds at 8-9 *L.*, well spoken of; Alb. Bohême), a provincial capital of 6700 inhab., is the ancient Hernician *Frusino*, conquered by the Romans in 304 B.C. Practically the only attraction is its beautiful situation on a hill above the Cosa valley; the remains of antiquity are scanty.

Motorbuses from Frosinone N.W. viâ Ferentino (p. 14) to *Anagni* (p. 13; 14 M. in 1¼ hr.); S.W. by a beautiful and well-kept road between the Monti Ausoni and Lepini to *Priverno* (p. 9; 22 M. in 1¾ hr.; 12 *L.*); N.E. to *Veroli* (see above; 13 M. in 1 hr.; 7 *L.*); to *Vallecorsa* (1148 ft.) in the Monti Ausoni (22 M. in 1¾ hr.; 9 *L.*), touching at the Santuario of the Madonna del Buonritorno, short of Vallecorsa; to *Sora* (p. 233) viâ Casamari, see p. 234.

Beyond Frosinone-Alatri-Fiuggi (p. 14) the line to Naples runs S. along the Cosa valley.

57 M. *Ceccano*. The town (706 ft.; Alb. Tanzini) is picturesquely situated on the hillside, on the right bank of the Sacco. To the left of the river lay the ancient *Fabrateria Vetus*, some inscriptions from which are built into the walls of the church of Santa Maria del Fiume by the bridge; the church possesses also a well-preserved ambo and early frescoes (in the apse; note the suckling Madonna by the school of Giotto). — 63 M. *Castro-Pofi-Vallecorsa*. Vallecorsa (see above) lies 7½ M. to the S. (motorbus).

69 M. **Ceprano**-*Falvaterra*. Outside the station a pleasing glimpse is obtained of the valleys of the Liris and the Sacco. The town of *Ceprano* (350 ft.) is 2 M. to the N. of the station (motorbus). — The train now crosses the *Liris* (p. 233), which descends from the N. and, until 1870, formed the boundary of the States of the Church. — 70 M. *Isoletta-San Giovanni Incarico*.

Opposite the confluence of the Sacco with the Liris, on the left bank of the latter, lay a new *Fregellae*, founded by the Romans in 328 B.C. to take the place of the older colony destroyed by the Samnites (at Arce, p. 235). It was destroyed by the Romans in 125 B.C., in consequence of an insurrection, and *Fabrateria Nova*, near the mouth of the Sacco, on the right bank, was founded in its stead. A number of antiquities may be seen in the Giardino Cairo, at the village of *San Giovanni Incárico*, whither

a motorbus runs from Isoletta (2 M.), going on to (7 M.) *Pico* and (13½ M.) *Pastena*. Near Pastena is a stalactite cave rendered accessible in 1927.

The train now traverses the broad and fertile valley of the Liris, which, in prehistoric times, formed an extensive lake.

75 M. **Roccasecca** (394 ft.; railway buffet; Alb. Progresso, at the station), junction for Avezzano (see p. 232). The village (670 ft.; Alb. Mattia) lies about 2¼ M. to the N., below the ruins of the castle in which Thomas Aquinas (see below) was born.

78½ M. *Aquino-Castrocielo-Pontecorvo*. **Aquino** (335 ft.; Alb. Giovenale), the ancient *Aquinum*, 1¾ M. to the S. (motorbus), is celebrated as the birthplace of the satirist *Juvenal* (c. 60-140 A.D.) and of the philosopher *Thomas Aquinas*. The illustrious 'doctor angelicus', son of Count Landulf, was born in 1227 in the neighbouring castle of Roccasecca, and was educated in the monastery of Monte Cassino (comp. p. 60). By the side of the Via Latina (p. 13) may be distinguished the relics of the Roman town: a gateway (*Porta San Lorenzo*), a theatre, the apse of a basilica (near by), an amphitheatre, the remains of temples of Ceres (*San Pietro*) and Diana (*Santa Maria Maddalena*), and a triumphal arch. Near the stream are the ruins of *Santa Maria Libera*, a basilica of the 11th cent., commonly called *Il Vescovado*, occupying the site of an ancient temple and consisting of handsome nave and aisles. Above the portal is a well-preserved Madonna in mosaic.

Beyond Aquino, on a bleak ridge of chalk, the celebrated monastery of Monte Cassino becomes visible to the left.

85½ M. **Cassino.** — *Railway Restaurant.* — HOTELS. *Albergo Monte Cassino*, 35 beds at 12-15 *L.*, *Centrale*, 14 beds at 10-12 *L.*, both with restaurant. — *Ristorante Grande Italia.*

Railless TRAMWAY (constructed in 1928-30) from the railway station to *Monte Cassino*. — CARRIAGES to *Monte Cassino* for 1-2 persons 22 *L.*, there and back (with 2 hrs.' halt) 30 *L.*, each extra person 5 *L.*; motor-cab for 1-3 persons there and back 40 *L.*, 4-5 pers. 45 *L.*, with a stop of 1 hr. (5 *L.* for every hr. more). — MOTORBUSES to *Monte Cassino* twice daily in 20 min. (5 *L.* 10, there and back 9 *L.* 10 c.); to *Formia*, see p. 5.

Cassino (148 ft.), a town with 7300 inhab., is situated at the foot of the hill of Monte Cassino, on the small river *Rápido* (Lat. *Vinius*), ½ M. to the N. of the station. It occupies nearly the same site as the ancient *Casinum*, which became subject to the Romans in 312 B.C., and was afterwards a flourishing provincial town. On its ruins sprang up the mediaeval town of *San Germano*, which resumed the ancient name in 1871. Antique pillars are still to be seen in the church of Santa Maria near the cathedral. Emperors and popes frequently resided at San Germano, and in 1230 peace was concluded here between Gregory IX. and Frederick II. The town is commanded by a picturesque ruined castle, called *Rocca Ianula* (615 ft.), probably dating in its present form, with its German donjon, from the Hohenstaufen era.

The town presents few objects of interest. Following the Roman road to the S. for ½ M. we see, on the right, the colossal remains of an almost circular *Amphitheatre.* A little higher up stands a square burial-monument of interesting construction, consisting of large blocks of travertine, now converted into the church *Del Crocefisso* (fee), with four niches and a dome. On the hill just beyond the railway and the Rapido lay the villa of M. Terentius Varro, where Mark Antony afterwards indulged in his wild orgies. — Near this point once passed the Via Latina (p. 13), and traces of ancient pavement are occasionally observed. By keeping to the high ground we may proceed direct to the road to Monte Cassino.

A Visit to Monte Cassino requires 3-5 hrs. (tramway, carriages, and motorbus, see p. 17). The road (1½ hr.; bridle-path 1¼ hr.) affords exquisite views. At the last bend, to the W. of the summit, on the left, is a piece of cyclopean wall.

The monastery of ***Monte Cassino** (1703 ft.), the cradle of the Benedictine order, was founded by St. Benedict in 529, on the site of a temple of Apollo, to which Dante alludes (Parad. xxii. 37). After being twice destroyed and restored (in 581 and 883) the monastery reached the height of its prosperity under Abbot Desiderius, who became Pope Victor III. in 1086 and died in 1087. From the earliest times it has been famous as a seat of learning (Paulus Diaconus wrote his 'Historia Langobardorum' here c. 790). At the suppression of the monasteries in Italy in 1866 it was declared a 'National Monument' and continues its existence in the form

of an educational establishment (Seminario and Collegio) with about 40 monks and 200 pupils. It possesses also a meteorological and seismological station (Osservatorio geofisico). In the jubilee year 1929 a lighthouse was erected on the observatory as a symbol of the civilizing influence of the order. The revenues of the monastery once amounted to 100,000 ducats per annum but are now replaced by a government grant. The castle-like edifice accommodates in all about 350 inmates. — A visit to the monastery (with guide; interval 11-1) takes about 1 hr. Visitors are received by the padre forestieraio. Luncheon is served at 12.30. Gentlemen may spend the night here. Guests should place in the alms-box near the exit at least as much as they would pay in an hotel.

Carriages stop at the original low passage through the rock, which is now reserved for princes and cardinals. Near this passage St. Benedict is said to have had his cell. On the fourteen-hundredth anniversary of his birth the CELL and adjoining chambers were decorated with frescoes by members of the Benedictine order from the art-school of Beuron Abbey in Hohenzollern, under the supervision of *Father Desiderius* (Peter Lenz, 1832-1928). These frescoes are in the delicate but strictly formal style developed at Beuron on Egyptian and early-Christian models. Three fine COURTS are connected by arcades. The second of these, with statues of St. Benedict and his sister St. Scholastica, has a fountain of excellent water. Beyond a square space higher up, enclosed by columns from the temple of Apollo, stands the church.

The **Church** was erected in 1637-1727 to replace the ancient edifice founded by St. Benedict and many times destroyed. The principal door, of bronze, was executed in 1067 at Constantinople by order of the Abbot Desiderius, at the expense of Maurus of Amalfi (p. 208); it is inscribed with a list, inlaid in silver, of all the possessions of the abbey in that year. Above, a Latin inscription records its subsequent history. The interior of the church is decorated with marble, mosaics, and paintings. On each side of the high altar is a sepulchral monument: one to the memory of Piero de' Medici (p. 7), made in 1525 by *Francesco Sangallo* to the order of Clement VII.; the other that of Guidone Fieramosca, last Prince of Mignano. Beneath the high altar, with its rich marble decorations, is the tomb of St. Benedict and St. Scholastica (their remains were removed in 653 to St-Benoît-sur-Loire). The choir-stalls are adorned with admirable carving (by *Colicio*, 1696) and the two chapels adjoining the altar with costly mosaics. In the choir are also four paintings by *Solimena*, while there are other fine carvings in the sacristy (1749). Above the doors and on the ceiling are frescoes by *Luca Giordano* (1677), representing the miracles of St. Benedict and the foundation of the monastery and church. — The CRYPT was decorated in 1898-1913 with mosaics and bas-reliefs in the Beuron style (see above). — On the back wall of the REFECTORY is a large painting by *Leandro Bassano:* below, the issuing of the rules of the order; above, the 'Miracle of the Loaves'.

At a very early period the **Library** was celebrated for the MSS. executed by the monks. It now comprises 80,000 vols., 1200 MSS., and 40,000 records. To Abbot Desiderius (see p. 18) we are probably indebted for the preservation of Varro, Tacitus, Apuleius, and other ancient authors. The handsome saloon contains a collection of about 10,000 vols., among which are numerous incunabula. The MSS. and documents are preserved in the **Archives,** in the passage leading to which a number of inscriptions are built into the wall, most of them rescued from the ruins of Casinum. Among the MSS. are the commentary of Origen on the Epistle to the Romans, translated by Rufinus, dating from the 6th cent.; a Dante with marginal notes, of the 14th cent. (also an old portrait of the poet); and the vision of

the monk Alberic (12th cent.), which is said to have suggested the idea on which Dante founded his work. The archives comprise also about 800 documents of emperors, kings, dukes, etc., including one from Taranto (one of the earliest writings in the Italian language, 819), and the complete series of papal bulls that relate to Monte Cassino, beginning with the 11th century. — An ancient bath-seat in rosso antico, found on the bank of the Liris, is also preserved here. — The PINACOTECA contains some pictures. — The three-light Byzantine window above the library-court is a relic of the fine conventual buildings of the 11th century.

The monastery commands a magnificent VIEW, particularly from the 'Loggia del Paradiso' on the E. side of the second courtyard. To the W. and S. extends the broad valley of the Liris with its numerous villages, separated from the Gulf of Gaeta by a range of hills; to the E. is the valley of San Germano, commanded by the rocky summits of the Matese group (p. 24); to the N. is the wild mountainous region of the Abruzzi.

To the N.W. of Monte Cassino rises the **Monte Cairo** (5475 ft.), which may be ascended in 8-9 hrs. (including descent; guides at the monastery); the view from the summit is extensive and varied.

CONTINUATION OF JOURNEY TO NAPLES. To the left we perceive the villages of *Cervaro* and *San Vittore*. — 92 M. *Rocca d'Evandro*. The train quits the valley of the Liris and enters a richly cultivated area, with fine mountainous views. Several ruined castles are seen on the right. — 96½ M. *Mignano*. We traverse a barren, undulating tract. — 101½ M. *Tora-Presenzano*, the latter (1197 ft.; p. 230) on the slope to the left.

105½ M. *Caianello-Vairano* (railway restaurant); branch-line to Sulmona, see pp. 230, 229. — 110 M. *Riardo-Pietramelara;* the village of Riardo, with an old castle, lies on the left.

113 M. *Teano;* the town (575 ft.; Alb. dei Fiori, Alb. Vittoria; 3850 inhab.) lies 1¼ M. to the N., at the base of the *Rocca Monfina* crater (p. 21). The cathedral, founded c. 1116, contains an old ambo (with mosaics) and some ancient columns. The latter and, outside the town, the remains of a theatre, some baths, tombs, and other ruins are now the sole vestiges of the venerable *Teanum*, once the capital of the Sidicini, which was conquered by the Samnites in the 4th cent. B.C., was afterwards subjugated by the Romans, and in Strabo's time was the most flourishing inland city of Campania after Capua. Among the ruins of the pre-Roman town-wall we discern the rampart-walk, borne by low columns.

118 M. **Sparanise** (230 ft.; Alb. Posta, Alb. Savoia), the junction of the line to Formia and Gaeta (see below).

About 4 M. to the N.E. of the railway (3¾ M. to the N.W. of Capua, p. 21) lies *Calvi Risorta*, the ancient *Cales*, a Roman colony founded in 334 B.C., the wine of which (vinum Calenum) is praised by Horace. It now consists of a few houses only, with an ancient amphitheatre, a theatre, and other remains.

FROM SPARANISE TO FORMIA AND GAETA, 37 M., local railway in 2-2½ hrs. (29 *L.*, 19 *L.* 60, 11 *L.* 80 c.). — The line runs W. and crosses the *Savone;* on the left is the picturesque castle of

Francolise. — 4 M. *Maiorisi.* — 6 M. *Carinola.* The little rural town (325 ft.; Alb. Di Stasio) lies 2 M. to the S. Its decayed palazzi furnish many charming details showing the Spanish influence on the Gothic and Renaissance styles of S.Italy. — 8½ M. *Cascano.*

11 M. **Sessa Aurunca.** The town (530 ft.; Alb. La Rifiorita, Alb. Miele), with 4600 inhab., the *Suessa Aurunca* of antiquity, lies to the right, on a hill on the S. slope of the Rocca Monfina (see below), with the ruins of a theatre encompassed on three sides by a cryptoporticus with pilasters and stucco-decoration. Roman columns and capitals have been re-employed in the ancient cathedral, which contains also some Romanesque reliefs (on the centre arch of the vestibule) and some fine examples of *Cosmati work (pavement, pulpit, Easter candlestick, choir-screen, organ-loft; 13th cent.). In the principal street are two memorial stones with inscriptions in honour of Charles V. The *Ponte Ronico* (or Auruncо), ¾ hr. S.W. of the town, is an imposing and well-preserved Roman bridge. Artichokes are extensively cultivated here.

Roads lead from Sessa (7½ M.; motorbus) and Teano (9½ M.; p. 20) up to *Roccamonfina* (1985 ft.; Alb. Del Vecchio), a little town in the fertile basin (3 M. broad) of the extinct crater of that name, at the E. base of its central cone, Monte Croce (3297 ft.); above it, to the N., amid chestnut woods, is the convent of the Madonna dei Latani, founded in 1400, with a Gothic cloister.

Farther on we pass Monte Massico (p. 7) on the left. Beyond (15½ M.) *Cèllole-Fasani* we cross the Garigliano (p. 7) to (20½ M.) *Santi Cosma e Damiano-Castelforte.* — 25 M. *Minturno-Scauri* and (31½ M.) *Formia* are stations on the Rome-Naples express line (see pp. 7, 5). — 37 M. *Gaeta*, see p. 6.

As the train proceeds beyond Sparanise (p. 20) we obtain a view of Mt. Vesuvius in the distance to the right, and then of the island of Ischia in the same direction. We now enter the luxuriant plains of *Campania*, one of the most fertile districts in Europe ('Campania felix'), which is capable of yielding, in addition to the produce of the fruit-trees and vines, two crops of grain and one of fodder in the same season. This is one of the most densely populated regions in Italy (616 inhab. per sq.M.). — 122 M. *Pignataro Maggiore.* — The train crosses the *Volturno* (p. 8).

127 M. **Capua.** — Hotels. *Albergo Posta & San Tommaso*, on the left side of the street leading from the station to the Piazza; *Fieramosca.* — The station on the local railway from Naples to Piedimonte (p. 24) is almost 1 M. to the N. of the principal station.

Capua (69 ft.), a town with 9850 inhab., an important fortress until the end of the Bourbon regime, and the residence of an archbishop, lies on the left bank of the Volturno, by which half of it is surrounded. It was erected in the 9th cent., after the destruction of the ancient Capua (p. 22), on the site of *Casilinum*, a town

which was conquered by Hannibal after an obstinate resistance in 215 B.C., and had already fallen into decay in the time of the emperors. It was the seat of a Lombard duke, belonged to Norman princes (Richard of Aversa and his descendants; comp. p. xliii) from 1058 to 1137, and then to various members of the royal Norman house.

Turning to the right on entering the town (7 min.), and taking the first street to thel eft, we reach (4 min.) the Piazza de' Giudici, or market-place, and then enter the Via del Duomo to the right.

The CATHEDRAL (*Santo Stefano*) possesses a handsome entrance-court dating from 1068, with ancient columns, but in other respects has been entirely modernized.

INTERIOR. 3rd chapel on the left: Madonna della Rosa of the 13th century. 4th chapel on the right: Madonna with two saints by *Antoniazzo Romano* (1489). — The CRYPT, dating from the Romanesque period but now modernized, contains *Mosaics* from an old pulpit, a Roman *Sarcophagus* with a representation of the Hunt of Meleager, and a Holy Sepulchre, a good work by *Bernini*.

The Via del Duomo, passing through an archway, leads to the Corso Museo Campano. In this street, on the right, is the provincial MUSEO CAMPANO (open daily, 9-2, closed at noon on Sundays and festivals).

The COURT contains reliefs from the amphitheatre (p. 23); inscriptions; antique sarcophagi, including one of the period of Constantine; mediaeval tomb-monuments. In a hall, the torso of a seated figure of Frederick II., which formerly surmounted the gateway of the bridge-head constructed by him on the right bank of the Volturno in 1233-40 and destroyed in 1557; two busts, possibly of Frederick's counsellors Petrus de Vineis and Thaddaeus of Suessa, a colossal head of 'Capua Imperiale', two male and two female heads, and a head of Jupiter, also come from Frederick II.'s bridge-head (comp. pp. lxviii, lxix). Also exhibited here are the remains of an Oscian sanctuary of the fertile mother-goddess from Le Curti (near Calvi), i.e. building fragments, tufa statues, and terracottas. The rooms in the INTERIOR contain ancient terracottas, vases, a few pictures, and a small library. In the cabinet of coins is a relief of the Madonna by Caccavello (c. 1560).

The *Torre Mignana*, within the town, near the artillery barracks, and the *Cappella de' Morti*, on the road to Sant' Angelo in Formis (p. 24; 2½ M. to the N.E.), commemorate the sanguinary attack made on Capua by Caesar Borgia in 1501.

Continuing the railway journey, we see on our left the battle-field of Oct. 1st, 1860, where the remnants of the troops of King Francis II. of Naples offered a vain resistance to Garibaldi's volunteers and were forced by the Piedmontese to retreat to Gaeta (p. 6).

130½ M. **Santa Maria Capua Vetere** (118 ft.; Alb. Tripoli, at the station; Alb. Vittoria, in the Piazza) is a flourishing town of 20,600 inhab., on the site of the ancient Capua, of which considerable ruins remain.

Capua, founded by the Etruscans and afterwards occupied by Samnite tribes who called themselves Campanians, allied itself with the Romans in 343 B.C., for the sake of protection against the attacks of the Samnites of

the mountains. Owing to the luxuriant fertility of the district the power and wealth of the city developed themselves at an early period. It was the largest city in Italy after Rome, but soon became noted for its effeminacy and degeneracy. In the Second Punic War, after the battle of Cannae (p. 256), it entered into an alliance with Hannibal, who took up his winter-quarters here, and it is fabled that his soldiers became so enervated by their residence at Capua as no longer to be a match for the Romans. After a long siege the Romans reduced the town in 211 B.C. Its punishment was a severe one and the inhabitants were deprived of all civic privileges. From the time of Caesar's municipal legislation it regained its ancient splendour and continued to prosper until the wars of the Goths, Vandals, and Lombards. In the 9th cent. it was destroyed by the Saracens, and the inhabitants emigrated to the modern Capua (p. 21).

Proceeding straight from the station, taking the first street to the left, and following the Via Avezzana in nearly the same direction to its farther end (5 min.), we turn to the left into the Via Anfiteatro, which leads in a curve round the town to (10 min.) the amphitheatre. Before reaching it we cross an open space where we observe, on the left, the ruins of a Roman *Triumphal Arch*, now a gateway, through which the Capua road passes.

The *Amphitheatre of Capua, constructed of travertine and brick in the reign of Augustus, restored by Hadrian, and dedicated anew by Antoninus Pius, was the largest in Italy until surpassed by the Roman Colosseum a century later. The longer diameter is 185 yds., the shorter 152 yds. in length. The arena measures 83 yds. by 49 yds. Comp. p. lxi.

Three of its passages are tolerably well preserved, but of the 80 entrance-arches two only. Steps are being taken to improve the condition of the ruins. The keystones are decorated with images of gods. The *Arena*, with its substructures, passages, and dens for the wild beasts (to which a staircase descends from the passage to the left), is, like that of Pozzuoli, better defined than the arena of the Colosseum at Rome. The *Passages* contain remains of ancient decorations, fragments of columns, bas-reliefs, etc. To the right, near the entrance, the visitor may ascend to the upper part of the structure, in order to obtain a survey of the ruins themselves and of the surrounding plain. — Large schools were once maintained at Capua for the training of gladiators, and it was here in 73 B.C. that the War of the Gladiators (mostly slaves) under *Spartacus* the Thracian broke out, which was with difficulty quelled by Crassus two years later.

Within the town are the church of *Santa Maria Maggiore*, incorporating columns from the amphitheatre, and, in one of the subterranean passages near the ancient Capitol, a *Mithraeum (comp. p. 191; 2nd cent. A.D.), discovered in 1924, with elaborate decorative paintings: at the end of the sanctuary a cult-figure of Mithras in a red robe kneeling on the sacrificial bull, surrounded by symbolical figures; on the other walls, Mithras with torches, a female figure (Cybele?) in a chariot, etc.; on the front wall of the benches lively drawings in red chalk, representing initiation ceremonies. Let into the wall below the entrance-opening is a small marble relief of Eros and Psyche.

From Santa Maria Capua Vetere to Piedimonte d'Alife, 27½ M., light railway in 2 hrs. (a section of the Naples-Piedimonte light electric

railway: to Naples, 22 M. in 1-1½ hr., viâ Aversa, p. 246, and Giugliano). The line runs N. from the state railway station of Santa Maria Capua Vetere viâ the (1¼ M.) town station and the (2 M.) Anfiteatro station to the W. foot of the singularly shaped *Monte Tifata* (1975 ft.), which terminates in a pointed top; it was once the site of a temple of Jupiter and is now crowned by a chapel of *San Nicòla*. On the left diverges a branch-line to Capua (2½ M.; p. 21). — 4½ M. **Sant' Angelo in Formis.** About ¼ hr. N.E. is the beautiful Romanesque basilica, built in 1058 on the site of the temple of Diana Tifatina, with oriental pointed arches on the vestibule and antique marble columns in the interior. The frescoes inside the church, dating from the latter half of the 11th cent., represent Biblical scenes in the style of the early illuminated Bible MSS. and belong to the school of Monte Cassino, which was influenced by Byzantine art (comp. p. lxix). — The line now accompanies the high-road over the Volturno, to the W. of which are the ruins of a Roman bridge, the so-called *Ponte di Annibale;* then N.E. through the mountains and, beyond (13 M.) *Caiazzo* (564 ft.), through the valley of the Volturno.

27½ M. **Piedimonte d'Alife** (610 ft.; Alb. del Matese, Alb. del Commercio), a little town of 5000 inhab., prettily situated in a recess of the Monte Matese, with a small archaeological museum and important spinning mills founded by Swiss merchants. Massive stone walls, belonging to a pre-Roman fortress, were found in 1926 on the Cila Pass, beyond the foothill to the W. of Piedimonte and Castello d'Alife. — The *Monte Matese* is a limestone chain, isolated on all sides, in the manner of a plateau. *Monte Miletto* (6726 ft.), the highest summit, covered with snow till the beginning of summer, may be climbed from Piedimonte in 8-9 hrs. (with guide and mule; fatiguing), viâ *Castello d'Alife* (1562 ft.), *San Gregorio*, and the *Monte Rasputo* (4121 ft.); in 3½-4 hrs. we reach the *Lago del Matese* (3304 ft.; 2½ M. long, 8 ft. deep), where a conduit-pipe leading to Piedimonte, with two power-houses, was constructed in 1919-23, after the subterranean outlets of the lake had been dammed up. We then traverse the *Campo dell' Arco* (5197 ft.; hut) and reach the (4½ hrs.) summit, where the shelter-hut (Rifugio Beniamino Caso) has been destroyed by lightning. The view extends to the Adriatic and Tyrrhenian Seas.

On leaving Santa Maria Capua Vetere the main line to Naples continues eastwards.

134 M. **Caserta.** — HOTELS (all with restaurants): *Vittoria*, Via Cesare Battisti 16, with garden, 60 beds at 10-13 *L.*, well spoken of, *Centrale*, Corso Umberto Primo 27, both to the right of the palace. — *Ristorante Roma*, Via Cesare Battisti 19. — *Cafés* in the round piazza at the crossing of the Via Cesare Battisti and the Corso Umberto Primo.

CARRIAGES. Per drive within the town or to the station, 1 *L.* 40 c. (double at night); drive in the royal gardens, 7 *L.* per hour, each additional ½ hr. 3 *L.* To Caserta Vecchia 20 *L.* — Motorbus from Naples.

The *Palace* is open free 10-3 (Sun. 10-12.30), visitors shown round every hour, no gratuity; the *Palace Gardens* are open from 9 till one hour before sunset; visitors show their passports at the janitor's office in the central gateway, immediately to the left.

Caserta (230 ft.), a well-built town with 21,650 inhab. and a large garrison, may be called the Versailles of Naples. It was founded in the 8th cent. by the Lombards on the slope of the hill, but the modern town stands on lower ground.

The *ROYAL PALACE, opposite the station, was erected in 1752, in the baroque style, by *Luigi Vanvitelli*, by order of King Charles III. It has now been handed over to the state. In the right wing is the Accademia Aeronautica. The façade is 830 ft. long;

and 134 ft. high, with thirty-seven windows in each story. The interior (adm., see p. 24), with its excellently preserved furniture, is to some extent a museum of the Bourbon dynasty of the Two Sicilies (1734-1860). The courts of the palace are traversed by a colonnade, from the centre of which ascends the main staircase. The marble statue of Vanvitelli, by Onofrio Buccini, was erected in 1879.

From the central passage on this side of the first courtyard we ascend the small staircase on the left to the second floor. We pass through two ambassadorial rooms, the throne room, the apartments of Francis II. and Murat, and return to the central saloon and the apartments of Ferdinand II. Redescending, we mount the gorgeously coloured marble *Staircase. Straight ahead is the Cappella Reale, sumptuously decorated, with a 'Presentation in the Temple' by *Mengs*, five paintings by *Conca*, and an altarpiece by *Bonito*. The theatre, on the left of the left courtyard, contains twelve Corinthian columns of giallo antico from the Serapeum at Pozzuoli (p. 115).

The *Gardens*, with their cool, shady side-paths, contain beautiful fountains and cascades adorned with statues. The grand terrace above the cascade (¾ hr. N. of the palace) affords beautiful views. Adjacent to the waterfall, on the right (E.), is the Giardino Inglese, interesting as proving that tropical trees can be grown here with success; the specimens include a camellia 150 years old. The *Casino Reale di San Leucio*, in the game preserve, 10 min. N.W. of the cascade, near some large silk-factories (8 min. farther W.), commands another fine prospect.

To the N.E. of the palace (1½ hr. by carriage, down in 1 hr.) is *Caserta Vecchia* (1310 ft.), a decayed village, with a fine cathedral in the Norman-Sicilian style, with a façade of 1153, a tower of 1234, a slender dome over the crossing, and eighteen unequal antique columns in the interior, also the castle of the Counts of Caserta, the bishop's palace, and other relics of the feudal period.

From Caserta to Castellammare, 30½ M., local railway in 2-3 hrs. The railway follows the main line as far as *Cancello* (see below), rounds the E. side of Vesuvius viâ *Marigliano* (p. 252), *Ottaiano* (p. 142), *San Giuseppe*, *Terzigno*, and *Boscoreale* (pp. 172, 134), and joins the Naples-Castellammare line (pp. 172, 173) at *Torre Annunziata Centrale* (p. 133).

Caserta is the junction of the Naples and Foggia railway (R. 16), which runs on the hillside (l.) above our own as far as Maddaloni.

138 M. *Maddaloni Inferiore* (Alb. Quattro Stagioni). The town (19,200 inhab.), situated to the left, is commanded by three ruined castles. On the Foggia line, 2½ M. to the N.E. of Maddaloni (pleasant drive), are the Ponti della Valle (see p. 247).

141½ M. **Cancello**, dominated by a large ruined castle. Branch-lines diverge here for Castellammare (see above) and for Avellino (R. 17).

About ½ hr. W. of Cancello are the insignificant ruins of the Oscan *Suessula*. The rich sepulchral remains found here, chiefly vases and ornaments, are preserved in the neighbouring Casina Spinelli.

FROM CANCELLO TO BENEVENTO, 30½ M., branch-line in 1½ hr. (a section of the Naples-Benevento local railway; to Naples, 13½ M. in ½ hr., by the state railway viâ Casalnuovo and Acerra, see below). The train runs N.E. viâ (4 M.) *Arienzo-San Felice* and (7 M.) *Cervino-Durazzano*. Beyond a short tunnel we enter the **Caudine Forks** *Forche Caudine*, Lat. *Furculae Caudinae*), 2½ M. long, where, in the second Samnite war, 321 B.C., a Roman army was trapped and captured and forced to pass the yoke of the enemy's spears. The Samnites had blocked the exit of the pass (near Arpaia, to the E.) and simultaneously cut off their retreat. The disappearance of trees, the deposits of the streams, and the accumulations of ashes from the Campanian volcanoes have, however, considerably altered the aspect of the locality since the Roman period. — Beyond (13 M.) *Arpaia-Airola* (935 ft.) the line skirts the S. margin of the cauldron-like *Valle Caudina* (820-980 ft. above the sea), which, like the village of *Forchia* in the defile, has preserved the ancient name. 15 M. *Rotondi-Paolisi;* 17 M. *Cervinara;* 18½ M. *San Martino-Montesarchio-Pannarano*. About 2½ M. to the N.W. of the station lies *Montesarchio*, a small place dominated by the castle of the D'Avalos family and by the hill on which lay the Samnite town of *Caudium*. — The railway descends the valley of the Corvo and crosses the Sabato to (38½ M.) *Benevento Città*, then the Calore to (30½ M.) *Benevento Centrale* (see p. 247).

To the left we observe *Monte Somma*, from behind the outer pinnacle of which (r.) Vesuvius presently emerges. — 146 M. *Acerra* (15,814 inhab.) was the ancient *Acerrae*, to which the Roman citizenship was accorded as early as 332 B.C. The train crosses the drainage-canals of the *Lagni* (p. 8), which here form the boundary between the provinces of Caserta and Naples. — 148 M. *Casalnuovo-Licignano* (p. 252). Vesuvius is seen on the left.

155 M. *Naples*. Arrival, see p. 29.

3. From Genoa to Naples.

A. By Sea.

The new OCEAN LINERS of the *Navigazione Generale Italiana* ('Augustus', 'Roma', 'Duilio', 'Giulio Cesare') and the *Lloyd Sabaudo* ('Conte Grande', 'Conte Biancamano', 'Conte Rosso', 'Conte Verde') and the EXPRESS STEAMERS to Egypt of the *Società Italiana Servizi Marittimi* ('Ausonia', 'Espèria') take about 20 hrs. for the voyage from Genoa to Naples (386 M. or 336 nautical miles; 10-12 sailings every month) and afford a convenient means of reaching S. Italy. They start from the Ponte dei Mille near the Stazione Marittima (custom-house, post office, railway office); fare, including food, 1st class 375-450 *L.*, 2nd class 200-250 *L.* Other liners of the same companies and the liners of the *Transatlantica, Società Marittima*, and *Navigazione Libera Triestina* sometimes touch at Leghorn. Comp. the time-table mentioned on p. xvi.

Genoa is reached by rail from London in 25-31 hrs., by steamer from Southampton in about a week. — HOTELS. Miramare, Via Pagano Doria, R. from 50 *L.*, Colombia, at the railway station, both high-class; Bristol Palace, Via Venti Settembre 35; Savoy Majestic, near the station; Isotta, Via Roma 7, and Britannia, Via Balbi 38, plainer, both with restaurant; Splendide (hôtel garni), Via Ettore Vernazza; and many others. — STEAMSHIP AGENCIES. Navigazione Generale, Piazza De Ferrari; Lloyd Sabaudo, Piazza Meridiana; Società Italiana Servizi Marittimi ('Sitmar'), Via Balbi 185 red; etc. — CONSULATES. British, Via Ippolito d'Aste 3; American, Via Cesarea 12. — For a description of Genoa, see Baedeker's 'Northern Italy'.

On leaving Genoa we steam through the three harbour-basins (*Porto, Porto Nuovo,* and *Avamporto*), enjoying a beautiful retrospect of the town rising on the slopes of the hills. To the left lies the *Riviera di Levante* (visible all the way to the *Monte di Portofino,* 2000 ft.), while to the right we see the *Ligurian Alps* and (in clear weather) the *Riviera di Ponente* as far as *Capo Mele.* The direct steamers steer towards the island of Gorgona and gradually draw away from the coast, where, however, in the middle of the *Gulf of Rapallo,* Chiávari still remains conspicuous for some time. Farther on appears the *Punta del Mesco;* then the rocky islet of *Tino* (300 ft.; lighthouse) and the fortified island of *Palmária* (610 ft.), at the S. extremity of the *Gulf of Spezia,* become conspicuous, while in the distant background rise the jagged summits of the *Apuan Alps.* Of *Leghorn* nothing is visible except the lights (at night); if the steamer stops here (usually for ½ day) we may seize the opportunity of visiting Pisa; comp. Baedeker's 'Northern Italy'.

As we continue our course the islands of *Gorgóna* (835 ft.) and *Capraia* (1465 ft.) are seen to the right (S.), also *Elba* (3345 ft.). In clear weather the mountains of *Corsica* may be made out to the S.W. Farther on we pass to the right or left of the rocky island of *Palmaiòla* (lighthouse), between Elba and the seaport of *Piombino,* thus leaving the *Ligurian* and entering the *Tyrrhenian Sea.* At night the glow of the furnaces for the smelting of the iron from Elba is conspicuous near *Follònica,* to the E. of Piombino. Opposite (to the E. of) Elba the *Promontory of Castiglione* juts out from the marshy *Marémma Toscana.* To the left lies the little archipelago of *Formiche di Grosséto.* We then steer between the island of *Giglio* (1634 ft.) and the steep promontory of *Monte Argentário* (2083 ft.), each with its lighthouse, and pass (on our right) the islet of *Giannutri* (305 ft.). Farther on, in the direction of the seaport of *Civitavecchia* (lighthouse), we observe the monotonous coast of the *Marémma di Roma,* broken only by the volcanic *Tolfa Mts.* (2011 ft.). Behind the *Roman Campagna* rise the *Sabine* and *Alban Hills,* which are adjoined on the S. by the *Volscian Mts.* (*Monti Lepini,* 5040 ft.). At the S. extremity of the *Pontine Marshes* the isolated *Monte Circèo* rises close to the sea. We next sight *Terracina,* the distant hills of the *Gulf of Gaeta,* and (to the S.) the *Ponza Islands* (p. 129).

In the foreground appear *Mt. Vesuvius* and the *Monte Epoméo,* the latter on the island of *Ischia* (which hides *Capri*). The steamer generally passes between Ischia and *Pròcida* and finally enters the magnificent *Bay of Naples,* which lies open before us to its full extent, from the *Bay of Pozzuoli* and *Posillipo* to the *Peninsula of Sorrento* and *Capri;* at night the sea of lights around Naples is almost as beautiful as the view by day.

Disembarkation or embarkation at *Naples,* see p. 29.

B. By Air.

The SEAPLANES ('aeromòbili') fly once daily (except Sun. and holidays) in both directions between Genoa, Rome, Naples, and Palermo (comp. the time-table mentioned on p. xvi). Fares: 300 *L.* from Genoa to Rome (267 M. in 3 hrs.), 200 *L.* from Rome to Naples (127 M. in 1½ hr.), and 300 *L.* from Naples to Palermo (270 M. in 2½ hrs.); these fares include the motor drives at Genoa (from the Piazza della Meridiana or the main railway station to the Idroscalo Vittorio Emanuele) and at Rome (from the Largo del Tritone to the Idroscalo di Ostia, ½ hr.). Tickets from the C. I. T. at Genoa (Via Venti Settembre 237-239, red numbers), Rome (Piazza Colonna 1), Naples (see p. 35), and Palermo (p. 309), or from the agencies of the Lloyd Sabaudo at Genoa (see p. 26), Rome (Via del Tritone 75), Naples (p. 35), and Palermo (p. 309).

The seaplanes start from the *Idroscalo Vittorio Emanuele* at Genoa, on the N.W. side of the harbour, follow the Ligurian coast to the Gulf of Spezia, then the Tuscan coast, fly over the archipelago around Elba (comp. the sea voyage, p. 27), and alight at the *Idroscalo di Ostia*, the air station for Rome, at the mouth of the Tiber, 19 M. to the S.W. of the city.

Rome (motorbuses for air travellers, see above). — HOTELS. Of the highest class: Ambasciatori, Excelsior, both in the Via Vittorio Veneto; Grand-Hôtel, at the railway station; Palace, Majestic, both in the Via Vittorio Veneto; Plaza, in the Corso. Less luxurious: Quirinal, Via Nazionale, Continental, Via Cavour, both near the railway station; Angleterre, Via Bocca di Leone 14, Boston, Via Lombardia 47; and very many others. — Air service agencies, see above. — CONSULATES. British, Piazza di Spagna 17; American, Via Nazionale 89. — For a full description, see Baedeker's 'Rome and Central Italy'.

Continuing our flight, we pass over Nettuno and the watch-tower of Torre d'Astura and follow the shore of the Pontine Marshes as far as the isolated Monte Circeo. Then past Terracina, Gaeta, and Ischia to the Capo Miseno, where we turn into the bay of Naples, in the direction of Vesuvius, and alight at the *Idroscalo Molo Beverello* (Pl. F G 6; p. 50), in the harbour of Naples.

Naples, see p. 29. Thence to Palermo, see p. 298.

NAPOLI
1 : 20.000
Metri
Abbreviazioni : L.Largo, P.za, P.ta Porta, Cal. Calata, Str. Strada, V. Via, V.o Vicolo
Geograph. Anstalt von Wagner & Debes, Leipzig.
Grotta Vecchia
Terza Grotta
Cinta Daziaria
Strada nuova dal Ponte a Mano
Strada nuova da Mano a Arenella
Strada Monte Donzelle
Strada Comunale
Strada Comunale Armario
Strada Comunale Pianura
Strada Comunale Cupa
Strada Comunale Cupa Cangiani
Strada Comunale Cupa Vecchia

Geograph. Anstalt von Wagner & Debes, Leipzig

Index to the Plan of Naples

List of the Principal Streets, Squares, etc.

The capital letters and the numbers refer to the squares on the plan. The letter *C* placed before the first perpendicular line in the plan index refers to the special plan of Central Naples (p. 44). As for the different kinds of streets, comp. the note at the head of p. 29.

Afflitto, Vico d' . . . . *C* E 6
Agnano a Mi-ano, Strada nuova da . . A B 1-4
Alabardieri, Vica . . . . . D 7
Alba, Porta *C* F 4
Alvino, Via . . C 5
Amedeo, Piazza —, Rione . . . C 7, 6
—, Via (Via Franc. Crispi) B C 7, 6
Amore, Piazza *C* G 4
Angelini, Via D 5
Annunziata, Strada dell' G H 4
Anticaglia, Via dell' *C* F G 3
Arcoleo, Via (Via Vittoria) E 7
Arco Mirelli, Via . . . . . B 6, 7
Arenaccia, Strada dell' H 1, 2
Arte della Lana, Via *C* G 4
Ascensione, Via . . . . . C 6, 7
Atri, Strada *C* F 3, 4
Avvocata, Vico lungo (Via Brombeis) *C* E 4

Baglivo Uries, Vico . . . *C* E F 5
Battisti, Via (Calata Trinità Maggiore) . . . . *C* F 5, 4
Bausan, Via . D 6, 7
Bellini, Piazza & Via . . *C* F 4
Belvedere, Strada di . . A B 6, 5
Bernini, Via . C 4, 5
Bisignano, Strada . . . . D 6, 7
Bologna, Via *C* H 3
Borsa, Piazza della (Piazza Bovio) . . *C* F 5
Brancaccio, Rampe & Via D 6
Broggia, Via *C* F 3
Brombeis, Via (Vico lungo Avvocata) *C* E 4

Caccavello, Via Annibale D 5
Cairoli, Via . H 2
Calabritto, Via D 7
Calzettari, Vico . . . *C* F 5
Campanile, Vico . . , *C* E 5
Campo, Strada nuova del . H 1
Campodisola, Via . . . *C* F 5
Cangiani . . . A B 1, 2
Capasso, Via *C* G 4
Capitelli, Via . . . . . *C* F 4
Capocci, Via *C* G 5
Capodimonte, Strada di . . E 1, 2
—, Tondo di . E 1
Capuana, Porta H 3
Caracciolo, Via C D 7
Caravita, Via (Via nuova Monteoliveto) . . . . *C* E F 5
Carbonara, Via G 3
Cariati, Vico . E 6, 5
Carità, Largo della . . *C* E 5
Carlo III, Piazza . . . . H 1, 2
Carmine, Porta & Strada del H 4
Carminiello (al Mercato), Vico . . . . . H 4
Carminiello (al Toledo), Vico (Via De Cesare) . . *C* E 6
Carolina, Piazza . . . . E 6
Carrozzieri, Via . . . *C* F 5
Casanova, Strada . . . . H 2
Cavour, Piazza F 3
Cerra, Strada Conte della . C 4
Chiaia, Riviera di . . . . . C D 7
—, Strada di *C* E 6
Chiatamone, Strada . . . . E 7
Cimarosa, Via C 5
Cirillo, Via . . G 3
Colletta, Via G 3, 4
Colonna, Via Vittoria . . . C D 6
Concezione, Via (Via P. E. Imbriani) . . *C* E F 6
Confalone, Strada . . . . C D 3
Console, Strada Cesario . . . F 6, 7
Conte di Mola, Vico . . . *C* E 6
— Olivares, Via . . . *C* F 5
Corsea, Via *C* E F 5
Cortese, Via *C* F G 5
Cosenz, Via . . H 4
Crispi, Via (Via Amedeo) B C 7, 6
Croce Rossa, Via (Salita della Cupa . C 7

D'Andrea, Via Carlo . . *C* F 5
Dante, Piazza *C* E F 4

De Cesare, Via *C* E 6
De Deo, Via *C* E 5
Della Cerra, Via (Conte) C 4
De Mura, Via B C 5
Depretis, Via *C* F 6, 5
DeSantis, Via *C* F 4
Diaz, Via (Strada Monteoliveto) *C* F 5
Dogana, Piazza *C* F 5, 6
Donna Albina, Strada . *C* F 5
— Regina, Largo & Vico . G 3
Due Porte, Salita . . . . . B C 2
Duomo, Strada del. . . . *C* F G 3, 4

Egiziaca a Forcella, Strada G H 4
— a Pizzofalcone, Strada E 6, 7
Emanuele Filiberto di Savoia, Via (Strada Medina) . . . . F 6, 5

Falcone, Via Aniello . . . B C 5, 6
Filangieri, Via D E 6
Fiorentini, Via dei . . . *C* E F 5
Firenze, Via . H 3
Fontanelle, Calata & Strada E 2
Foria, Strada . G 3, 2

Galiani, Via . B 7
Garibaldi, Corso . . . . H 2-4
—, Piazza . . H 3
Generale Orsini, Via . . F 7
Genova, Via . H 3
Gesù e Maria, Strada. . . . E 3, 4
Giardinetto, Vico . . . *C* E 5
Giordano, Via Luca . . . . C 5, 6
Girardi, Via *C* E 5
Grande, Porta — Archivio, Via del . *C* G 4
Guantai Nuovi, Via . . . *C* F 5

Imbriani, Via M.R. (Via Salute). . . . . D 3
—, Via P. E. (Via Concezione) . . *C* E F 6
Immacolatella, Ponte dell' *C* G 5
— Nuova . . . H 5
— Vecchia . . G 5
Incoronata, Strada . *C* F 5
Indipendenza, Via . . . . . H 3

Lavinaio, Strada del . H 4
Libertà, Via . H 3
Ligorio, Via . D 5
Loreto, Via. . H 4

Maddalena. Strada della H 3
Mancini, Via . H 3
Manzoni, Via (Via Patrizi) A 6
Marina, Strada Nuova alla *C* G H 5, 4
Marinella, Strada della H 4
Martiri, Piazza dei . . . . . D E 7
— d'Otranto, Via . . . . . H 3, 2
Mazzini, Corso H 3
—, Piazza. . . D E 4
Mazzochi, Via H 1
Medina, Via (Strada E. F. di Savoia) *C* F 6, 5
Mercato, Piazza del . . . . . H 4
Mergellina, Strada di . . B 7
Merliani, Via C 5
Mezzocannone, Via . . . *C* F 4, 5
Mille, Via dei D 6
Mola, Vico Conte di *C* E 6
Molo Angioino (officially Molo San Gennaro) *C* G 6
— Beverello *C* F 6
— Masaniello (Molo Orientale). . . . . H 5
— Piccolo. *C* F G 5
— San Vincenzo . . . . F-H 6, 7

Montecalvario, Piazza. . *C* E 5
Monte di Dio, Strada. . . . E 7
Montedonzelle, Strada . . . B 3
Monteoliveto, Piazza . *C* F 5
—, Strada. *C* F 5
—, Via Nuova (Via Caravita). . . . *C* E F 5
Montesanto, Piazza & Via *C* E 4
Morelli, Via E 7
Morghen, Via C D 5
Municipio, Piazza . . . *C* F 6
—, Via (Via Verdi) . . *C* F 6
Museo, Piazza *C* E F 3
—, Via or Salita del (Via Pessina) . . . . E F 4, 3

Nardones, Strada . *C* E 6
Nicotera, Via E 6
Nilo, Piazzetta & Via . . *C* F 4
Nolana, Porta H 4
Nuova, Strada E 6, 7

Oberdan, Piazza (Largo Trinità Maggiore) . . *C* F 4
Olivares, Via Conte . . *C* F 5
Olivella, Strada . . . E 4
Orilia, Vico (Vico dell' Università) *C* F 4
Orlando, Via (Strada Sant' Anna dei Lombardi) *C* E F 4, 5

Palmieri, Via G 5
Partenope, Via E 7
Patrizi, Via (Via Manzoni) . . . . A 6
Pellegrini, Via dei. . . . *C* E 4

Pepe, Piazza H 4
Pergolesi, Via B 7
Pessina, Via (Via del Museo) . . C EF 4, 3
Petraio, Gradini . . . . . D 5, 6
Piedigrotta, Largo . . . . B 7
—, Strada di . A B 7
Piliero, Via C F G 6, 5
Plebiscito, Piazza del C E F 6
Poerio, Via Alessandro H 3
—, Via Carlo D 7
Pontecorvo, Salita . . C E 4
Ponti Rossi, Strada dei . F 1
Porta di Massa, Via . . . C G 5
— Medina, Via C E 4
Preti, Via . . B C 5, 6
Principe di Napoli, Galleria. . . C E F 3
— — —, Piazza B C 7
Principessa Elena, Via . B 7
— Margherita, Via . . . C G 5
Principe Umberto, Piazza H 3

Reclusorio, Vico . . . . . H 1, 2
Rodino, Via C G 4
Roma, Via (già Toledo) . C E 6-4
Rosa, Piazza Salvatore (Piazza Mazzini) . . . . . D E 4
—, Via Salvator . . . . . D E 3, 4
Rosaroll, Corso (or Via) . . . G 2, 3
Ruvo, Via Conte di C F 4

Salute, Via (Via M. R. Imbriani) . . D 3
San Bartolomeo, Via C F 5, 6
— Biagio dei Librai, Via C F G 4
San Carlo, Via (Via Vittorio Emanuele III) . C E F 6
— — all'Arena, Piazzetta . . F G 3
— — alle Mortelle, Strada D 6
— Domenico Maggiore, Piazza . C F 4
Sanfelice, Via Guglielmo C F 5
San Ferdinando, Piazza (Piazza Trieste e Trento). . . . C E F 6
— Gennaro, Porta . . . . F 3
— — ad Antignano, Strada. . . . C 4
— — dei Poveri, Strada E 2
— Giacomo, Via . . . C E F 5
— Giovanni a Carbonara, Via . . . . . G 3
— — Maggiore, Piazza . C F 5
— Giovanniello, Strada H 1
— Giuseppe, Strada & Vico. . . C F 5
— — dei Nudi, Strada C E 3
— Gregorio Armeno, Via C F G 4
Sanità, Imbrecciata (or Discesa) della . . E 2, 3
—, Ponte & Strada della E 2
San Liborio, Via . . . C E 5
— Marcellino, Largo . . C G 4
— Marco, Vico F 2
— Martino, Porta . . . . A B 2
— —, Via . . . C 5
— Paolo, Strada . C F 4, 3
— Pasquale, Via . . . . . D 6, 7
— Sebastiano. Strada . C F 4

San Severino, Vico . . . C G 4
— Severo, Vico (Via De Santis) . . . C F 4
Santa Brigida, Via . . . C E F 6
— Caterina, Strada . . . . E 7, 6
— — da Siena, Strada . . . E 6
— Chiara, Strada . . C F 4, 5
— Agostino, Via . . . . G 4
Santa Lucia, Strada . . . E F 7
— — Antesecula, Via F 2
— Maria della Fede, Largo H 2
— — — Scala, Strada . . . H 4
— — di Costantinopoli, Strada . . C F 3, 4
— — Nuova, Strada . . C F 5
Sant' Anna, Largo . . . . H 3
— — dei Lombardi, Strada (Via Orlando). . . . C E F 4, 5
— Antonio Abbate, Borgo G H 2, 3
— — di Capodimonte, Via F 2, 1
Santa Teresa a Chiaia, Via D 6
— — degli Scalzi, Via E 2, 3
Santi Apostoli (Largo) . . . G 3
Santo Spirito, Via . . . . . E 6
San Vincenzo, Strada . . . E 2
Sapienza, Strada della C F 4, 3
Sauro, Via . . F 7
Scarlatti, Corso . . . . C 5
Scialoia, Via C G 4
Sedile Capuano, Vico C G 3
— di Porto, Via C F 5
Semmola, Via C F 4

Sergente Maggiore, Vico C E 6
Serra, Via . . E 6
Sette Dolori, Via . . . C E 5
Settembrini, Via . . . . . F G 3
Sette Settembre, Piazza C E F 4
Simonelli, Via C E 5
Sole, Via del C F 4
Solimene, Via C 5
Solitaria, Via E 7
Stanzione, Via B C 5
Stella, Strada della . . . . E F 3

Tarsia, Piazza & Via . . C E 4
—, Salita (Vico Cesarea) . . E 4
Tasso, Salita (Salita del Vomero) . . B 5, 6
—, Via . . . . A B C 6
Teatro Nuovo, Vico del C E 5
Toledo, Via (Via Roma) C E 6-4
Tommasi, Via C E 3
Torino, Via . . H 3
Torretta, La (Piazzale) . . B 7
Tosti, Via C G 4
Tre Re a Toledo, Vico C E 6
Tribunali, Piazza de', . G 3
—, Strada de' C F G 4, 3
Trieste e Trento, Piazza (Piazza San Ferdinando) C E F 6
Trinità Maggiore, Calata (Via Battisti) . . . . C F 5, 4
— —, Largo (Piazza Oberdan) . . . C F 4
— —, Strada C F 4

Umberto I, Corso . . C F G H 5, 4
— —, Galleria E F 6
Università, Via dell' C F G 4

Vasto, Vico . D 6
Venezia, Via H 3
Ventaglieri, Strada . . . E 4
Verdi, Via (Strada Municipio) . C F 6
Vergini, Strada delle . . . . F 3
Veterinaria, Via . . . . . G 2
Vicaria Vecchia, Via C G 4
Vico, Piazza G 1
Villa del Popolo, Calata H 5
Villari, Via . F 3
Vittoria, Galleria . . . . E 7
—, Largo della D E 7
—, Via (Via Arcoleo) . . E 7
Vittorio Emanuele, Corso A-E 7-4
— — III, Via (Strada San Carlo) . . C E F 6
Vomero, Salita del (Salita Tasso) . . . B 5, 6

Zecca dei Panni, Via . C G 4
Zuroli, Vico dei . . . . C G 3, 4

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4. Naples.

Naples is officially divided into thirteen SEZIONI: *San Ferdinando, Chiaia, San Giuseppe, Montecalvario, Avvocata, Stella, San Carlo all'Arena, Vicaria, San Lorenzo, Mercato, Pendino, Porto,* and *Vòmero.* — The chief centre of traffic is the *Via Roma* (Pl. E 6-4; p. 52). The principal streets are called *Strada* or *Via* indiscriminately; the cross-streets *Vico*, the narrow lanes ascending the hills, and generally inaccessible to carriages, *Calata, Discesa,* or *Salita,* or when so precipitous as to require steps, *Gradoni, Gradine,* or *Rampe.*

A. Arrival, Hotels, Pensions, Restaurants, Cafés, etc.

Arrival. The MAIN RAILWAY STATION (*Stazione Centrale,* Pl. H 3; good restaurant) is situated at the E. end of the town; in the middle of the station is the entrance to the Underground Railway (p. 34). Hotel-omnibuses (5-12 *L.*) and cabs (p. 31) wait on the arrival side (to the S.; left-luggage office). A train (with through-carriages to Rome) runs to and from the HARBOUR STATION (*Stazione Marittima,* Pl. G 5) in connection with the steamers to Palermo (see below). — The MERGELLINA STATION (Pl. A 7), terminus of the Direttissima (see p. 8) and a station of the Underground Railway (p. 34), lies at the W. end of the town. — Porters (facchini; see p. xvii) receive 1½ *L.* for each piece of registered luggage, ½ *L.* for each handbag (minimum 1 *L.*). Travel agencies, see p. 35; alberghi diurni, see p. 36.

The stations for such local lines as the *Circumvesuviana* (Pl. H 4; p. 134), the *Ferrovia Cumana* (Pl. E 4; p. 110), and those to *Nola* (Pl. H 3; p. 252), to *Aversa* (Pl. H 3; p. 34, line D), and to *Capua* and *Piedimonte d'Alife* (Piazza Carlo Terzo, Pl. H 1, 2; pp. 23, 24) are of interest only for excursions.

ARRIVAL BY SEA. The steamers to and from Palermo berth on the E. side of the Immacolatella Nuova (Pl. GH 5; p. 51); information bureau of the C.I.T. (p. xvi); connection line to the Stazione Centrale, see above. Porters' tariff: 2 *L.* for each handbag, 5 *L.* for each trunk. The steamers from Genoa, etc., generally make fast on the W. side, but occasionally, for lack of space, anchor a short way out, in which case the fee for embarking or disembarking is 2 *L.* with hand-luggage (3 *L.* at night), 5 *L.* with trunk. — Steamers for Capri, Ischia, etc., start from the Molo Beverello (Pl. F 6), see p. 50. — Steamship offices, see p. 35.

AIR SERVICE, see pp. xviii and 28.

POLICE OFFICE (*Questura*) at the Municipio (Pl. EF 6), Via Paolo Emilio Imbriani 19; comp. p. xiii. — PREFETTURA (Pl. E 6), Piazza del Plebiscito.

Hotels. During the height of the season (March to the beginning of May) it is advisable to secure rooms in advance. In summer the prices are reduced at most hotels. For 'en pension' terms, comp. p. xxi.

In the CORSO VITTORIO EMANUELE, in the Upper Town, with splendid views: *Bertolini's Palace Hotel* (Pl. p; C 6), of the highest class, with lift and road from the Corso (245 ft. below), 150 beds at 50-80, B. 12-22, L. 35, D. 40 *L.*; **Parker's* (No. 135; Pl. b, C 6; Swiss management), 175 beds at 25-40, B. 6, L. 25, D. 30, P. 75-80 *L.*; **Macpherson's Hôtel Britannique* (No. 133; Pl. q, C 6), 100 beds at 20-30, B. 5, L. 20, D. 25, P. 65-70 *L.*, patronized by English and Americans.

In the Lower Town. PIAZZA PRINCIPE DI NAPOLI, near the Mergellina station (see above): **Grand-Hôtel* (Pl. d; B 7), of the highest class, in an open situation by the sea and at the W. end of the Villa Comunale (p. 42), 200 beds from 50, B. 10, L. 35, D. 40, P. from 120 *L.*; *Splendid Hotel Savoy* (Pl. r, B 7; closed in 1929), Via Caracciolo 15, close by; *Regina,* Piazza Sannazaro (beyond Pl. B 7), 150 beds from 25, B. 8, L. 20, D. 25, P. from 60 *L.*, opened in 1929. — RIVIERA DI CHIAIA: No. 127, *Riviera* (Pl. f; C 7), with view of the Villa Comunale and the sea, 100 beds at 20-25, B. 6, L. 18,

D. 22, P. 55-65 *L.* — Via Partènope, in the Rione Santa Lucia (p. 44), facing the sea: No. 24, **Excelsior* (Pl. o; F7), of the highest class, 240 beds from 60, B. 10, L. 35, D. 40, P. from 120 *L.*; No. 14, **Grand-Hôtel Royal* (Pl. i; E7), 300 beds at 45-65, B. 8, L. 30, D. 38 *L.*, with restaurant; No. 22, **Grand-Hôtel du Vésuve* (Pl. g; E7), 200 beds from 45, B. 8, L. 30, D. 35, P. from 100 *L.*; No. 23, **Santa Lucia* (Pl. m; F7), 150 beds from 32, B. 6, L. 22, D. 26, P. from 72 *L.*; No. 20, **Continental* (Pl. c; E7), 120 beds from 30, B. 7, L. 22, D. 27, P. from 65 *L.*; No. 9, *Métropole & Ville* (Pl. h; E7), 120 beds from 35, B. 6, L. 22, D. 25, P. from 80 *L.*; No. 6, *Victoria House*, 80 beds at 20-35, B. 6, L. 20, D. 25, P. 50-70 *L.* — Piazza del Municipio: No. 68, **Grand-Hôtel de Londres* (Pl. l; F6), 220 beds from 30, B. 7, L. 20, D. 25, P. from 70 *L.*; close by, **Isotta & Genève* (Pl. s; F5), Via Medina (Via Emanuele Filiberto di Savoia) 76, 120 beds at 20-24, B. 6, L. 16, D. 20, P. 55-65 *L.*

The following, mostly hôtels garnis (p. xxi), are somewhat less luxurious, with good restaurants, much frequented by business men.

In the Town: *Patria* (Pl. w; F5), Strada Guglielmo Sanfelice 47, 110 beds at 15-25, B. 6, L. 18, D 22, P. 50-65 *L.*, good; *Naples* (Pl. e; G5), Corso Umberto Primo 55, opposite the university, 75 beds at 14-18 *L.*; *Torino*, Via Agostino Depretis 123 (Pl. F5, 6), near the Piazza del Municipio, 80 beds at 15-17, B. 5 *L.*, hôtel garni; *Gran Bretagna*, Via Agostino Depretis 68, 90 beds at 14-20 *L.*, hôtel garni. — Near the Railway Station: *Terminus* (Pl. z; H3), Via della Libertà 40, on the arrival side, 500 beds at 15-25, B. 6, L. 18, D. 22 *L.*, German staff, good; *Cavour* (Pl. x; H3), departure side, 120 beds from 10, B. 5, L. 12, D. 16, P. from 38 *L.*; *Hôtel de la Gare*, Piazza Principe Umberto 23 (Pl. H3), R. only, 70 beds at 10-13 *L.*, *Branca* (Pl. y; H3), Via Torino 73, 45 beds at 10-15, B. 5, L. 12, D. 12-14, P. 30-40 *L.*, German, both well spoken of; *Trieste*, Via Giuseppe Ricciardi (opposite the arrival side), 45 beds at 15-25, B. 5, L. 14, D. 14, P. 40-50 *L.*, new; *Eliseo*, Via Giuseppe Pica 60, behind the Terminus Hotel, 100 beds at 10-13, B. 4, L. 12, D. 15, P. 35-45 *L.*, *Nuova Bella Napoli*, Piazza Garibaldi 19, both with restaurant.

Pensions, some of them better described as hotels (comp. pp. xxii, xxxii); average terms 35-45 *L.* per day; some let rooms without board. In the Parco Margherita (Pl. CD6): No. 150, *Washington House*, 45 beds, P. 40-50 *L.*, good; No. 36, *Bôle Dalmasso*, 32 beds, P. 25-30 *L.*; No. 23, *Terzi*, 30 beds, P. 25-38 *L.*; No. 1, *Pension du Midi*, with garden, 25 beds, P. 26-34 *L.*; No. 157, *Poli*, 30 beds, P. 24-32 *L.* — Piazza Amedeo (Pl. C6): No. 184, *Pinto Storey*, 70 beds, P. 38-45 *L.*; No. 14, *Floridiana*, P. 40-50 *L.* — Via dei Mille (Pl. D6): No. 45, *Dinesen*, 70 beds, P. 30-35 *L.* — Vòmero (Pl. C5; p. 100): *Vomero*, Via Luigia Sanfelice 38, below the funicular station, 30 beds at 10-15, P. 25-30 *L.* — Via Caracciolo (Pl. B-D7): No. 10, *Baker*, 25 beds, P. 32-45 *L.*, No. 14, *Alexandra House*, 17 beds, P. 32-45 *L.*, both English and good; No. 10, *Corona*, plain but well spoken of; No. 11, *Corsani*, 10 beds, P. 30-35 *L.*, well spoken of. — Piazza Piedigrotta (Pl. AB7): *Westend*, 16 beds, P. 38-50 *L.*, German, good; Discesa Piedigrotta: *Loreley*, 30 beds, P. 40-50 *L.*, German. — Via di Posillipo (p. 105): No. 42, *Villa Martinelli*, 40 beds at 15-25, P. 40-50 *L.*, German. — Via Partènope (Pl. E7): No. 3, *Maurice*, 42 beds, P. 40-50 *L.*, French, good. — Via Santa Lucia (Pl. EF7), No. 107, in the courtyard: *Freimann*, 10 beds at 10-15 *L.*

Restaurants. First-class restaurants in the hotels, see above. — **Gambrinus* (Espòsito), Piazza San Ferdinando (Pl. E6; with café, see p. 31); *Regina d'Italia*, Via Roma 319, first floor, entrance in the Vico San Sepolcro; *Giardini Reali*, Via San Carlo 17-19 (Pl. F6; also table d'hôte, B. 8, D. 12 *L.*, with wine); *Izzo-Pilsen*, Via Santa Brigida 36-38 (Pl. F6); *Gatti*, Via Roma 244, *Ambrosini*, Via Guglielmo Sanfelice 39 (Pl. F5), both also delicatessen shops; *Da Angelo*, Via San Tommaso d'Aquino 14, near the church of San Tommaso (Pl. F5), good and much frequented; *Alhambra*, Via Nazario Sauro (Pl. F7); *Tripoli*, Piazza Plebi-

scito 28-31; *Frascati*, Via Roma 143; *Falstaff*, Vico Giuseppe Simonelli 4 (Vico della Carità, Pl. E5); *Da Leopoldo*, Via Gennaro Serra (Pl. E6); *Fiorentini*, Via Roma 140. — Many of the little restaurants attached to dairies (Latterie, see below), though unassuming, are very fair (e.g. those opposite the railway station, in the Via della Libertà, near the Hôtel Terminus, opposite the National Museum, and at the corner of the Via Santa Maria Costantinopoli).

The **Trattorie di Campagna**, garden-restaurants with fine views, mostly at the W. end of the town, are much frequented by middle-class Neapolitans in summer, but their charges are sometimes rather high. In the Via di Posillipo (p. 105): No. 231, *Allegria;* No. 232, *Stella;* No. 45, *Giardini di Posillipo*, well spoken of; No. 44, *Piccolo Paradiso;* *Rotonda* (p. 106), on the Discesa di Coroglio, near the Capo di Posillipo; *Da Angelo* (summer branch-establishment), Via Alessandro Manzoni (p. 103); *Sant' Elmo, Renzo & Lucia*, just short of the Castel Sant' Elmo (Pl. D5; p. 100). — The summer restaurants at the Castel dell' Ovo (Pl. E7; p. 44), such as the *Fratelli Caso* (fashionable, music in the evening) and the *Teresa Fusco* (Zia Teresa) are of a similar character.

Cafés. *Gambrinus* (see p. 30), *Gran Cinema Umberto*, in the Galleria Umberto Primo, both with music in the evening; *Romano*, also in the Galleria Umberto; *Espòsito*, Salita Museo 61 (Pl. E3, 4) and Piazza Vanvitelli 28 (Pl. C5); in the Villa Comunale (p. 42). Also at the confectioners (see below), the numerous Latterie (*Starace*, Piazza del Municipio 38-39, etc.; comp. under Restaurants) and bars.

Confectioners ('Pasticcerie'): *Filangieri*, Via Gaetano Filangieri 69 (Pl. D6); *Luigi Caflisch*, Via Roma 253 and 414, Via Chiaia 143; *Smith* (English Grocery Stores), Galleria Umberto and Piazza Vanvitelli 20 (Pl. C5). — **Tea Rooms** in the Galleria Umberto (*Di Santo*), the Galleria Vittoria (Pl. E7), at Via Domenico Morelli 8 (Pl. E7), at Via Chiaia 143 (*Caflisch*), and in the Piazza San Ferdinando (*Van Bol & Feste*). — Bakeries: Via Carlo Poerio 99, Via Roma 252, Via dei Mille 42-43.

Birrerie (Italian beer). *Savoia*, Piazza San Ferdinando; *Italia*, at the S. entrance of the Galleria Umberto.

Imported **Tobacco**, cigars, and cigarettes at the government shops at Via Roma 206, in the E. arm of the Galleria Umberto, at Via San Carlo 13, and at Via Calabritto 2; comp. p. xxvi.

B. Cabs, Tramways, Boats.

The distances in Naples are so great that walking is rather at a discount, but travellers who make themselves familiar with the trams, buses, and underground railway may dispense to a great degree with cabs.

Cabs (vehicles take the right side of the road; in some crowded thoroughfares pedestrians must walk on the left, 'Pedoni a sinistra'). Before starting the driver should be asked to repeat the given direction ('allora dove andate?'). In case of altercation apply to the nearest policeman (Guardia Municipale; p. xxviii) or report the number of the cab to the Ufficio del Corso Pubblico, Via Foria 42 I (Pl. G2).

Taximeter Horse Cabs (tariff 2). For a one-horse cab (carrozzella) 1 *L.* 70 c. for the first 600 m. or 8 min. wait, with two horses (four seats) 2 *L.* 60 c., landaulet or Giardiniera (with canvas hood) 2 *L.* 20 c., each additional 300 m. (or 4 min. wait) 20 c. In addition there is a charge of 1 *L.* at night (8-6.15) for cabs starting from the railway stations; the night-charge (10 p.m.-7 a.m.) for other cabs is 20 c. For cabs hired in the Vomero quarter extras are charged in the day-time also (e.g. to Posillipo 4 *L.*, to Camaldoli 6 *L.*). — Luggage, up to 15 kg. 20 c., from 15 to 50 kg. 50 c.

Motor Cabs. Four-seater taxis (painted with blue stripes). Tariff 1 (in force within the town from 7 a.m. till 11 p.m.): 2 *L.* for the first 1000 m. (or 12 min. wait), then 50 c. for each additional 250 m. (or 2 min. wait). Tariff 2 (at night, or outside the former customs wall): 2 *L.* for the first 667 m. or 6 min. wait, then 50 c. for each additional 167 m. Trunk 2 *L.*, hand-

bag 1 *L.* Extras: 2 *L.* from the railway stations between 8 p.m. and 7 a.m., 4 *L.* for dismissing a cab outside the town. — Three-seater taxis (yellow stripes). Tariff 1: 1 *L.* 80 c. for the first 1000 m., then 60 c. for each additional 333 m. Tariff 2: 1 *L.* 80 c. for the first 750 m., then 60 c. for each additional 250 m. — SIDE CARS (attached to motor-cycles): 1 *L.* 80 c. for the first 1000 m., then 60 c. for each additional 333 m.

Tramways. A list of the chief points passed is shown on the cars; they stop at many points (fermata facoltativa) only if required. Board the back of the car; alight at the front. No hand-luggage allowed.

The following is a list of the chief **Junctions** with the numbers of the cars that start from them or pass them (numbers inside the brackets).

Piazza San Ferdinando (Pl. EF 6; officially Piazza Trieste e Trento) and Piazza Plebiscito: (1, 2, 3, 4, 5), 10, 13, (18, 19, 23), 24, (25, 28), 32, (35); motorbuses 1, (2, 4), 4 red, (6, 7).

Piazza Municipio (Pl. F 6): (1, 2, 3, 4, 5, 10, 13, 15), 16, (19), 22, 23, 24, (25), 28, 34, 55, 57.

Stazione Centrale (Pl. H 3; 'Ferrovia' on the cars): (3, 4, 5), 8, (12), 25, (26, 27, 29), 35, 36, 37; motorbuses (4), 7.

Museo Nazionale (Pl. EF 3): (4, 6, 7, 8, 15, 18, 26, 27, 32, 37, 38, 39, 54); motorbuses (1, 6). — *Cathedral* (Pl. G 3): (8, 10, 22, 26).

Piazza Dante (Pl. EF 4): 2, 6, 7, (9, 13), 15, (18, 21, 32), 38, 39; motorbuses (1, 2, 6, 7). — *Post Office* (Pl. F 5): (1, 2, 12, 13, 15, 18, 21, 32).

Piazza Vittoria (Pl. D 7): (1, 2, 3, 4, 15), 18, (23), 52; motorbuses 4, (6), 7. — *Torretta, Mergellina, Piedigrotta* (Pl. AB 7): (1, 2), 3, 4, 6, (15, 23), 30, 35, (52); motorbus 6. — *Posillipo* (p. 105): 1, 2; motorbus (12).

Piazza dei Mártiri (Pl. DE 7): (5, 19), 20, (28); motorbuses (6, 7). — *Piazza Amedeo* (Pl. C 6): 5, (20, 25, 28); motorbus 2. — *Piazza Vanvitelli* (Pl. C 5): 7, 8, 28, 33. — *Corso Vittorio Emanuele* (Pl. B 7-D 4): (6, 15, 20), 25, 32, (33). — *Via Tasso* (Pl. C-A 6): (20, 28). — *Piazza Montesanto* (Pl. E 4): 12, 19, 21; motorbus 2.

List of trams in **Numerical Order.**

A. WITHIN THE CITY. Usual fare 60 c., Sun. and holidays 70 c. (60 c. - 1 *L.* on Nos. 2, 8, 15, 20, 28, 33, 34, and 37). Transfer tickets on a few lines only.

1. From the *Piazza Oberdan* (Piazza Trinità Maggiore; Pl. F 4) to the *Villa Cappella* (p. 105), viâ the Post Office (Pl. F 5), Piazza Municipio, Piazza San Ferdinando, Via Santa Lucia (Pl. EF 7), Piazza Vittoria (Pl. D 7), Riviera di Chiaia, Torretta (Pl. B 7), Mergellina (Pl. B 7), and up the Via di Posillipo past the Palazzo Donn' Anna (comp. Nos. 2 and 33). — **2.** From the *Piazza Dante* (Pl. EF 4) to the *Capo di Posillipo* (p. 106), viâ the Post Office, then as No. 1 to the Villa Cappella and for some way beyond the top of the Capo di Posillipo. — **3.** From *Mergellina* (Pl. B 7) to the *Piazza Carlo Terzo* (Pl. H 1, 2); as No. 1 to the Piazza Municipio, and thence past the Stazione Centrale, along the Corso Garibaldi. — **4.** From the *Museum* (Piazza Bellini, Pl. F 4) to *Torretta* (Pl. B 7), viâ Piazza Cavour, Stazione Centrale, Strada Nuova alla Marina (Pl. GH 5), Piazza Municipio, and thence as No. 1 viâ the Piazza San Ferdinando (Via Litoránea, Pl. F 6, 7, on the return-journey) and Riviera di Chiaia. — **5.** From the *Piazza Tribunali* (Pl. G 3) to the *Rione Amedeo* (Pl. C 6), viâ the Stazione Centrale, then as No. 4 to the Via Chiatamone, and finally viâ the Piazza dei Martiri and the Via dei Mille. — **6.** From the *Torretta* to the *Piazza Dante* (Pl. EF 4), viâ the Corso Vittorio Emanuele (Pl. B 7-D 4) to the Museum and then straight on. — **7.** From the *Piazza Dante* (Pl. EF 4) to *San Martino* (Pl. D 5), viâ the Museum (Pl. EF 3), Via Salvator Rosa, Antignano (Pl. BC 4), Corso Alessandro Scarlatti (Vòmero, Pl. C 5), Piazza Vanvitelli (terminus of No. 7 red) and past the Montesanto funicular station (Pl. D 5) to the terminus 2 min. N.W. of the entrance of San Martino Museum. — **8.** From the *Piazza Vanvitelli* (Pl. C 5) to the *Stazione Centrale:* as No. 7 to the Museum, then by the Via del Duomo (Pl. F 3, G 4) and Corso Umberto Primo. — **9.** From the *Piazza della Borsa* (Pl. F 5) to *Arenella* (Pl. C 3), past the Post Office to Piazza Dante, then

as No. 7 to Via Salvator Rosa, then by the Strada della Salute (Pl. D 3). — **10.** From the *Piazza San Ferdinando* (Pl. E 6) to the *Strada Fontanelle* (Pl. E 2), viâ the Piazza del Municipio, Corso Umberto Primo, Via del Duomo (Pl. G 4, F 3), and Strada delle Vergini (Pl. F 2, 3; terminus of No. **10** red). — **12.** From *Montesanto* (Pl. E 4) to *Rione del Vasto* (Piazza Nazionale; Pl. H 3), viâ the Post Office (Pl. F 5), Corso Umberto Primo, and the Stazione Centrale. — **13.** From the *Piazza San Ferdinando* (Pl. E 6) to *Via Alessandro Mazzocchi* (Pl. H 1), viâ the Piazza Municipio, Post Office, Piazza Dante, Museum (E. corner), and Via Foría (Pl. G 2). — **14.** From the *Piazza Dante* (Pl. EF 4) to the *Ponti Rossi* (p. 54), viâ the Via Foría (Pl. G 2), Piazza Carlo Terzo, and Via San Giovannello (Pl. H 1). — **15.** From the *Mergellina* (Pl. AB 7) to the *Piazza Carlo Terzo* (Pl. H 1, 2), viâ the Corso Vittorio Emanuele (Pl. B 7-D 4), Museum, and Via Foría (Pl. G 2). — **16.** From the *Piazza Municipio* (Pl. F 6) to *Poggioreale* (Campo Santo; p. 62), viâ the Corso Umberto Primo, Stazione Centrale, and Via Firenze (Pl. H 3). — **17.** From the *Ponte Sanità* (Piazzetta Vita; Pl. E 2) to the *Croce del Lagno* (p. 133), viâ the Corso Rosaroll (Pl. G 2, 3) and Marinella (Pl. H 4). — **18.** From the *Piazza Vittoria* (Pl. D 7) to the *Tondo di Capodimonte* (Pl. E 1), viâ the Piazza San Ferdinando, Post Office, and Museum ; No. **18** red goes on to the *Porta Grande* (Pl. F 1). — **19.** From the *Piazza Montesanto* (Pl. E 4) to the *Rione Amedeo* (Pl. C 6), viâ the Piazza Dante, Post Office, Piazza Municipio, Piazza San Ferdinando, and Piazza Martiri (Pl. DE 7). — **20.** From the *Piazza Mártiri* (Pl. DE 7) to *Villanova* (Villa Rispoli; p. 103), viâ the Piazza Amedeo (Pl. C 6), Parco Margherita (Pl. D 6), Corso Vittorio Emanuele, Via Tasso (Pl. CBA 6), and Via Patrizi (Via Alessandro Manzoni; Pl. A 6). — **21.** From the *Piazza Montesanto* (Pl. E 4) to the *Piazza Tribunali* (Pl. G 3), viâ the Piazza Dante, Post Office, Corso Umberto Primo, and the Via Colletta (Pl. G 3, 4). — **22.** From the *Piazza Municipio* (Pl. F 6) to the *Via Veterinaria* (Pl. G 1), by the Via Nuova alla Marina (Pl. G 5), Via del Duomo, and Via Foría (Pl. G 2). — **23.** From the *Piazza Municipio* (Pl. F 6) to *Bagnòli* (p. 112), viâ the Piazza San Ferdinando (Pl. E 6), Piazza Vittoria, the Torretta, the Terza Grotta (Pl. B 7) below the Posillipo, Fuorigrotta, and Agnano (p. 111). — **24.** From the *Piazza San Ferdinando* to the *Croce del Lagno* (p. 133), viâ the Piazza Municipio, Via Nuova alla Marina (Pl. G H 5), and the Marinella (Pl. H 4). — **25.** From the *Stazione Centrale* (Pl. H 3) to the *Corso Vittorio Emanuele* (Stazione Cumana, Pl. B 6), viâ the Piazza Tribunali (Pl. G 3), Corso Umberto, Piazza San Ferdinando (Via Litoranea, Pl. F 6, 7, on the return-journey), Piazza Martiri (Pl. DE 7), Piazza Amedeo, and Parco Margherita (Pl. CD 6). — **26.** From the *Tondo di Capodimonte* (Pl. E 1) to *Poggioreale* (Campo Santo; p. 62), viâ the Museum, Via Foría (Pl. G 2), Via del Duomo (Pl. F 3, G 4), Corso Umberto, Stazione Centrale, and Via Firenze (Pl. H 3). — **27.** From the *Museum* (Pl. E F 3) to the *Via Traccia*, viâ the Corso Rosaroll (Pl. G 2, 3), Stazione Centrale, the Marinella (Pl. H 4), and San Giovanni a Teduccio (p. 130). — **28.** From the *Piazza Municipio* (Pl. F 6) to the *Piazza Vanvitelli* (Pl. C 5; 70 c.), viâ the Piazza San Ferdinando to the Piazza Mártiri (Pl. DE 7), then viâ the Piazza Amedeo (Pl. C 6), Parco Margherita (Pl. B 6), Corso Vittorio Emanuele, Via Tasso (Pl. CBA 6), and Via Aniello Falcone (Pl. BC 6) to the Vomero. — **29.** From the *Ponti Rossi* (p. 54) to the *Croce del Lagno* (p. 133), viâ the Corso Garibaldi (Pl. H 2-4) and the Marinella (Pl. H 4). — **30.** From the *Torretta* (Pl. B 7) to *Pilastri* (W. end of Fuorigrotta, p. 110), through the Terza Grotta di Posillipo (Pl. B 7). — **31.** From the *Porta Capuana* (Pl. GH 3) to *Purgatorio*, viâ Ponte Casanova (see Pl. H 2) and the Campo Santo di Poggioreale (p. 62). — **32.** From the *Piazza San Ferdinando* to the *Piazzetta Cariati* (Pl. E 6), viâ the Post Office (Pl. F 5), Piazza Dante (Pl. EF 4), the Museum (Pl. EF 3), Via Salvator Rosa (Pl. E 3), and Corso Vittorio Emanuele (Pl. D 4, E 5). — **33** (in summer only). From the *Piazza Vanvitelli* (Pl. C 5) to the *Villa Cappella* (p. 105; 1 *L.*), by the Via Aniello Falcone (Pl. B 5, 6), Via Tasso, Corso Vittorio Emanuele (Pl. D 4-B 7), Piazza Sannazaro (p. 104), and Via di Posillipo (p. 105); from the Piazza Sannazaro No. **33** red branches off through the Terza Grotta

to *Bagnòli* (p. 112; comp. No. 23). — **34.** From the *Piazza Municipio* (Pl. F 6) to *Ponticelli*, viâ the Marina and Barra (p. 133). — **35.** From the *Stazione Centrale* (Pl. H 3) to *Piedigrotta* (Pl. AB 7), viâ the Corso Umberto Primo, Piazza San Ferdinando, and the Riviera di Chiaia (Pl. CD 7). — **36.** From *Poggioreale* (p. 62) to the *Stazione Centrale* (Pl. H 3). — **37.** From the *Stazione Centrale* (Pl. H 3) to *Secondigliano*, **38.** from the *Piazza Dante* (Pl. E F 4) to *Piscinola*, **39.** from the *Piazza Dante* to *Garittone*, all three viâ the Museum (Pl. E F 3) and the Porta Piccola (p. 98; N. of the Palazzo) of *Capodimonte* (Pl. E F 1).

B. Outside the City (zone tariff; 1st class 10 c. extra).

52. From the *Piazza Vittoria* (Pl. D 7) to *Pozzuòli* (p. 112), through the Terza Grotta below the Posillipo (Pl. B 7), then viâ Fuorigrotta, Agnano, and Bagnòli. — **54.** From the *Piazza Dante* (Pl. E F 4) to *Pòrtici* (p. 130), viâ the Museum (Pl. E F 3), Corso Rosaroll (Pl. G 2, 3), Corso Garibaldi (Pl. H 3, 4), Marinella (Pl. H 4), and San Giovanni a Teduccio (p. 130). — **55.** From the *Piazza Municipio* (Pl. F 6) to *Torre del Greco* (p. 132), viâ the Via Nuova alla Marina (Pl. GH 5), San Giovanni a Teduccio, Portici, and Resina (for Herculaneum, p. 130). — **56.** From the *Piazza Municipio* to *San Giorgio a Cremano*, as No. 55 to San Giovanni a Teduccio, then inland viâ Barra. — **57.** From the *Piazza Municipio* to *Trèntola*, as No. 55 to Portici, then inland viâ Bellavista and Pugliano (p. 134). — **59.** From the *Croce del Lagno* (p. 133) to *San Giorgio a Cremano*, comp. No. 56. — **60.** From the *Piazza Dante* (Pl. E F 4) to *Giugliano*, viâ Marano, to the N. of Naples.

C. Provincial Lines. From the Stazione Aversa-Caivano (Pl. H 3) to the N. through the Campagna Felice (p. 246) to *Aversa* (p. 246)-*Casal di Principe*, *Caivano*, and *Frattamaggiore*.

Underground Railway (*Metropolitana;* opened in 1925): from the Stazione Centrale (Pl. H 3; tickets and entrance in the front building, to the left of the railing) to *Mergellina* (Pl. A 7, near Piedigrotta; comp. p. 8), then over the final section of the Direttissima (p. 8), partly above ground, to *Bagnòli-Agnano Terme* (p. 110) and (8¾ M. in 34 min.) *Pozzuòli* (p. 112). Intermediate stations in the city (most of them approached by long flights of stairs): *Piazza Cavour* (Pl. F 3), *Montesanto* (Pl. E 4; reached from the funicular station by the Via Olivella), *Piazza Amedeo* (Pl. C 6), *Mergellina*. Trains run every ½-1 hr. and every ¼ hr. during the rush hours. Fares: to Mergellina, 1st class 80 c., 3rd class 50 c.; to Pozzuòli 3 *L.* 30 c., 1 *L.* 80 c., return-tickets 5 *L.* 10 c., 3 *L.* Hand-luggage only is allowed. — The underground line from the Stazione Centrale E. to the Via Gianturco (few trains) is of no interest to tourists.

Motorbuses. 1. From the *Piazza San Ferdinando* (Piazza Trieste e Trento; Pl. E 6) by the Via Roma to the Museum (Pl. EF 3), and thence along the *Strada Santa Teresa degli Scalzi* (Pl. E 3, 2; 60 c.). — 2. From the *Piazza Amedeo* (Pl. C 6) viâ Piazza Martiri (Pl. DE 7), Strada di Chiaia (Pl. E 6), Piazza San Ferdinando, Via Roma, and Via Tarsia to *Piazza Montesanto* (Pl. E 4; 60 c.). — 4. From the *Piazza Vittoria* (Pl. D 7) by the Via Nazario Sauro (Pl. F 7), Piazza San Ferdinando, and Stazione Centrale to the *Stazione Circumvesuviana* (Pl. H 4; 60 c.-1 *L.*). — 4 red. From the *Piazza San Ferdinando* (Pl. E 6) viâ the Corso Umberto Primo to the *Porta Capuana* (Pl. H 3; 70 c.). — 6. From the *Torretta* (Pl. B 7) viâ Piazza Vittoria (Pl. D 7), Piazza Martiri (Pl. DE 7), Piazza San Ferdinando, Via Roma, and the Museum (Pl. EF 3) to the *Porta San Gennaro* (Pl. F 3; 60 c.-1 *L.*). — 6 red. From the *Strada Santa Lucia* (Pl. EF 7) viâ the Museum (Pl. EF 3) to the *Piazzo Carlo Terzo* (Pl. H 1, 2; 60 c.-1 *L.* 30 c.). — 7. From the *Piazza Vittoria* (Pl. D 7) viâ the Piazza Martiri (Pl. DE 7), Piazza San Ferdinando, Via Roma, Piazza Dante (Pl. EF 4), and Via Tribunali (Pl. F 4, G 3) to the *Stazione Centrale* (Pl. H 3; 60 c.-1 *L.* 20 c.). — 7 red. From *San Giovanni a Carbonara* (Pl. G 3) by the Via Tribunali (Pl. G 3-F 4) to the *Strada Monte di Dio* (Pl. E 7; 60 c.-1 *L.* 10 c.). — 11. From *Fuorigrotta* (p. 110) viâ Soccavo (p. 109) to *Pianura* (1 *L.* 20 c.-2 *L.*). — 12. From *Marechiaro* (p. 106) viâ the Capo di Posillipo (p. 106) to *Villanova* (p. 103,

tram terminus; 50 c.-1 *L.* 20 c.). — In summer from the *Piazza San Ferdinando* to the thermal springs at *Agnano* (p. 111).

Circular Tours round the town and conducted tours to the remoter environs are arranged by the travel agencies (see below).

Funiculars ('funicolari') to the top of the *Vòmero* (Pl. CD 5; p. 100) every 15 min.: *Funicolare Centrale* (up 70, down 50 c.) from the small piazza (Pl. E 6) in the Via Roma opposite the Galleria Umberto, with intermediate stations on the Corso Vittorio Emanuele and on the Salita Petraio (Pl. D 5); *Funicolare di Chiaia*, from the Piazza Amedeo in the Parco Margherita (Pl. C 6; trams Nos. 5, 20, 25, 28, motorbus No. 2, underground railway), *Funicolare di Montesanto*, to the right of the terminus of the Ferrovia Cumana (Pl. E 4; trams Nos. 12, 19, 21, motorbus 2, underground railway), both with an intermediate station on the Corso Vittorio Emanuele (up 35, down 30, return-ticket 60 c.).

Boats. Steamer embarkation, see p. 29. Pleasure trips 4 *L.* per hour for each person; tour of the harbour 8 *L.* (according to the tariff).

C. Bankers, Consulates, English Churches, Physicians, Hospitals, Steamship Offices, Post Office, Baths, etc.

Banks (generally open 10-1 and 3-5). *Banca Commerciale Italiana*, Via Roma 185; *Credito Italiano*, Via Municipio (Via Giuseppe Verdi) 18bis; *Banco di Roma*, Via San Giacomo 29; *Thos. Cook & Son* (see below), Galleria Vittoria (Pl. E 7).

Consulates. *British*, Via Generale Orsini 46 (Pl. F 7); *American*, Via Cuma 7, corner of Via Nazario Sauro (Pl. F 7). — CHAMBERS OF COMMERCE. *British*, Via Agostino Depretis 31 (Pl. F 5, 6); *American*, Via Marina Nuova 14 (Pl. GH 5).

AUTOMOBILE CLUB, Galleria Vittorio Emanuele. — CLUB ALPINO ITALIANO, Piazza Dante 93. — ISTITUTO VULCANOLOGICO (Pl. D 5, 6), Via Luigia Sanfelice (with a collection of minerals; open to students).

English Churches. *Christ Church* ('Chiesa inglese'; Pl. D 7), Vico San Pasquale a Chiaia 15, on the site presented to the English residents by Garibaldi when dictator in 1860; *Presbyterian*, services held in Christ Church Hall; *Baptist*, Via Foria 175 (Pl. F 3); *Wesleyan Methodist*, Vico Sant' Anna di Palazzo (Pl. E 6). — *American Church* (Methodist Episcopal), Via del Duomo 275 (Pl. G 4).

English Physicians. *Dr. A. E. Neale* and *Dr. F. B. Eykyn*, both at Corso Vittorio Emanuele 166. — DENTIST. *Dr. Atkinson*, Via Roma 12. — HOSPITALS. *Ospedale Evangelico* (Pl. D.K.; C 7), Rione Amedeo; *Ospedale Internazionale* (Pl. C 6; p. 103; Dr. Huber), Via Tasso 38. — CHEMISTS. *H. Roberts & Co.*, Via Santa Caterina a Chiaia, near the Piazza dei Martiri; *A. Watson & Co.*, Via Domenico Morelli 22; *Farmacia Anglo-Americana*, Via Filangieri 67-68; *Farmacia Internazionale*, Via Calabritto 4 (Pl. D 7); *Kernot* (English Pharmacy), Via San Carlo 2.

Travel Agencies. *Thos. Cook & Son*, Galleria Vittoria (Pl. E 7), *C.I.T.* (p. xvi), Via Nazario Sauro (Pl. F 7), corner of Via Palepoli, *American Express Co.*, Piazza dei Martiri 58 (parties conducted, motor tours, etc., organized by these three companies); *Elefante*, Calata San Marco 4 (Via Medina 32); *Castiglia*, Via San Carlo 15; *Navigazione Generale Italiana*, Via Agostino Depretis 14; *Sleeping Car Co.*, Via Calabritto 10 (Pl. D 7); *Browne*, Via Santa Lucia 165 (motor tours, etc.). — *American and British Travellers' Club* (Mrs. Mary E. Raiola), Via Virgilio, Rione Santa Lucia (Pl. F 7); *Exprinter*, Via Chiatamone 19-20.

Steamship Offices (comp. pp. xviii, 26, 184, and 297). *Navigazione Generale Italiana*, see above; *Lloyd Sabaudo*, Via Agostino Depretis 19; *Società Italiana Servizi Marittimi* ('Sitmar'), Via Santa Lucia 78; *Cosulich* and *Lloyd Triestino*, Via Agostino Depretis 88; *Florio* (steamers for Palermo), Via Agostino Depretis 16; *Cunard, Anchor, White Star*, Via Guglielmo Sanfelice 59; *Orient Line*, Via Guglielmo Sanfelice 24.

General Post Office (Pl. F 5; p. 55) in the Palazzo Gravina, Via Monteoliveto 3; poste restante 9-7, Sun. 9-12.

Alberghi Diurni (p. xxii): *Cobianchi*, Piazza Garibaldi (Pl. H 3, near the monument) and Piazza San Ferdinando; *Igea*, at the Stazione Centrale (l. of the middle entrance); *Terminus*, at the Hotel Terminus.

Baths. HOT BATHS: Via Chiatamone 50 (Pl. E 7) and Calata San Marco 6, behind the Hôtel de Londres; also in the Alberghi Diurni (see above). — SEA BATHS (not too well organized): *Bagno Eldorado-Lucia*, at the end of the Castello dell' Ovo, partly open till winter; on the Mergellina and near the Palazzo di Donn' Anna (p. 105; 'Lido'), both open in summer only. Money and other valuables should be left at the office. Bathers should beware of the sharp-edged shells on the palisades. The sea-baths of *Bagnoli* (p. 112), *Coroglio* (p. 107), *Lucrino* (good beach; p. 117), *Baia* (p. 118), and *Fusaro* (p. 121) are preferable on account of the greater purity of the water.

PUBLIC LAVATORIES (p. xxii): in the Alberghi Diurni (see above); also in the Villa Comunale near the large fountain; in the Galleria Vittoria (Pl. E 7); at the harbour, near the Immacolatella Nuova; in the Via Roma, up the slope on the left of the Museum; in the court of the Municipio (p. 48); at the ascent to the Ponte di Chiaia (p. 52), etc.

D. Shops.

Booksellers. *Detken & Rocholl* (B. Johannowsky), Piazza del Plebiscito 18-20 (English and foreign books, rare and second-hand books, maps and lending library); *Libreria Internazionale Fratelli Treves*, Via Roma 249-250. — STATIONERS: *Richter & Co.* (lithographer), Via Roma 309; *Lattes*, Via San Giuseppe 25.

Photographs, Watercolours, etc. *Bowinkel*, Piazza dei Martiri 24-25 and Piazza Vittoria; *Alinari*, Via Calabritto 26; *G. Sommer & Son*, Via Calabritto 2-3; *Anderson*, Via Vittoria 6. — PHOTOGRAPHIC MATERIALS: *G. Sommer & Son* (see above); *Kodak*, Via Roma 288.

Paintings (modern), at the exhibition of the *Circolo Artistico*, opposite the N.E. side of the Aquarium (open daily 10-4).

Drapers. *Mele & Co.*, Via San Carlo 21-25; *Miccio & Co.* (Unione Cooperativa), Via San Carlo 27-31; *Shilton & Co.*, Via Santa Brigida 52-56. — TAILORS: *Lennon & Co.*, Via Domenico Morelli 1; *L. Falco*, Via Roma 308. — GLOVES: *Martusciello*, Via Santa Lucia 99-105; *Barra*, Piazza dei Martiri; *Acampora*, Via Roma 110.

Watchmakers. *Hausmann & Co.*, Piazza San Ferdinando 48-49; *Wyss*, Via Santa Brigida 69; *Brinkmann*, Via Roma 243. — OPTICIANS: *Taylor*, Via Roma 227; *La Barbera*, Via Roma 182.

Neapolitan Wares (ornaments in coral, shell, lava, tortoise-shell, etc.). Even where 'fixed prices' are announced a discount (ribasso) is usually given if a number of articles are bought. It is advisable not to buy from the itinerant pedlars in the streets (p. 37).

CORAL AND LAVA, TORTOISE-SHELL, CAMEOS, AND GOLD ORNAMENTS. *Achille Squadrilli*, Piazza Vittoria 12; *De Caro*, Via Santa Lucia 69-70; *Errico Brothers* (also bronzes and majolica), Galleria Umberto Primo 44, Galleria Vittoria; *Rocco Morabito*, Piazza dei Martiri 32; *Merlino*, Galleria Umberto Primo; *E. Sodo*, Via Santa Lucia 145-147; *Schisano & Andreoli*, Via Domenico Morelli 2-4; *D. Palomba's Sons*, Via Santa Lucia 71; at the *Coral Factory* at Torre del Greco (p. 132); *Stella*, Via Domenico Morelli 9 (cameos a speciality); *Knight*, Piazza dei Martiri 52, *Ciro Starace*, Via Roma 236 and Galleria Vittoria, the last two for gold ornaments. — The so-called lava ornaments are manufactured from a kind of calcareous tufa, found on Mount Vesuvius and elsewhere, presenting various tints of grey, brown, green, and red.

ANTIQUE BRONZES. Copies may be obtained from *Sommer & Son* (see above; with their own foundry; greatest selection), *Bowinkel* and *Alinari* (see above), and the *Fonderie Artistiche Riunite J. Chiurazzi & Fils-Sabatino de Angelis & Fils*, Galleria Principe di Napoli and Via Chiata-

mone 15 (large foundry; artistic workmanship). — MAJOLICA, copies of antique vases, terracotta statuettes of Neapolitan types: *Ginori*, Via del Municipio 39; also at several of the photograph shops, etc.

GOODS AGENTS: *Thos. Cook & Son, American Express Co., Elefante*, see p. 35.

E. Theatres, Street Scenes, Religious and National Festivals.

Theatres (comp. p. xxvii). **Teatro San Carlo* (Pl. F 6, p. 47; open Dec. 15th-March 1st), with 2900 seats, including six tiers of boxes, 32 in each; good operas and ballets. — *Teatro Mercadante* (Pl. F 6), Piazza del Municipio 76-78; operas and dramas. — *Teatro San Ferdinando*, Strada Pontenuovo (Pl. G 2, 3); popular pieces. — *Teatro Nuovo*, in the Vico del Teatro Nuovo (Pl. E 5), comic operas and comedies in the Neapolitan dialect (Scarpetta troupe, comp. below). — *Teatro Bellini* (Pl. F 4), Via Bellini, entrance in the Via Conte di Ruvo; dramas and operas. — *Reale Politeama Giacosa* (Pl. E 7), Via Monte di Dio; circus, operettas, dramas. — *Trianon*, Via Colletta (Pl. G 4); dramas, varieties. — *Teatro Fiorentini* (Pl. F 5; founded in 1600), in the street of that name; farces and popular performances in the Neapolitan dialect. — In the people's theatres 'Pulcinella', the 'Punch and Judy' of the Neapolitans, still sometimes figures. These performances are said to derive their origin from the ancient Oscan farces of Atella (p. 246). Pulcinella is, however, being superseded by 'Felice Sciosciamocca', a character created by the Neapolitan comedian Felice Scarpetta (d. 1925). At Christmas and Easter curious mystery plays are performed at the popular theatres.

VARIETY THEATRES: *Eldorado*, near the Eldorado-Lucia baths (p. 36; in summer only); *Alhambra*, Via Nazario Sauro (Pl. F 7); *Flora-Park*, Via Raffaele Morghen 61 (Pl. CD 5); *Trocadero*, Via Partenope (dancing after 10.30 p.m.).

Street Scenes. — The life of the people in Naples is carried on with greater freedom and more careless indifference to publicity than in any other town in Italy, but the stranger soon grows accustomed to the exuberance of the south, thanks to the universal maintenance of public order and the obliging friendliness of the natives. From morning till night the streets resound with shouting and singing, and the rattle of carts and motor-cars. The most motley throng is seen in the *Via Roma* (p. 52) and the Galleria Umberto Primo (p. 47), especially towards evening and after the lamps are lit, also in the Via Chiaia (p. 52). At fixed hours the *Giornalài* or news-vendors rush through the main streets. The *Venditori ambulanti* or *Girovaghi* are itinerant pedlars (comp. p. 36), trading in edibles, souvenirs, and multifarious other articles. Police regulations have considerably reduced the open-air kitchens and other specialities of the humbler city life, which formerly crowded the side-streets near the harbour (Pl. FG 5) and the Via Lavinaro (Pl. H 4). Herds of goats are no longer allowed to be driven through the streets. The once famous Lazzaroni have disappeared, as have also the public readers, writers, story-tellers, and quack doctors, and even the street arabs (*Scugnizzi* and *Cerinarelle*) no longer enjoy unlimited freedom. Here and there the washing is hung out to dry across the street, and hairdressing is carried on outside the small ground-floor habitations ('case a pianterreno' or 'bassi'; now rare), through the door of which we may observe the family living-room and workshop.

Every Monday and Friday morning the streets in the neighbourhood of the *Porta Nolana* (Pl. H 4) break out in a curious ragfair, where all kinds of old clothes change hands. The vicinity of the *Porta Capuana* (Pl. H 3) is another centre of variegated life and bustle. — The *Corso*, mentioned at p. 43, takes place in the Via Caracciolo. — The numerous eating-houses on *Posillipo* (p. 102), at *Fuorigrotta* (p. 110), etc., are filled every fine Sunday afternoon with gay crowds, amusing themselves with songs and careless merriment. — Naples is famous for its popular songs; new tunes are composed every year for the Piedigrotta festival (p. 38)

and for various performances in the open-air theatres, the best being selected after competitions have been held the previous weeks. The best-known song-writers are Salvatore di Giacomo (b. 1860) and Ferdinando Russo (d. 1927).

Newspapers (25 c. each; all Fascist). The most important are the *Mattino* (the most popular journal in S. Italy), published in the morning; the *Roma*, issued about 2 p.m.; and the evening paper *Corriere di Napoli*.

The **Religious and National Festivals** have lost much of their former significance, but the more important are still extremely interesting. The Festival of Piedigrotta (Sept. 7-8th; p. 104), celebrated until 1859 with great magnificence in memory of the victory of Charles III. over the Austrians at Velletri in 1744, was formerly the greatest of all, but has now become chiefly a nocturnal procession of carriages from the Via Foria (Pl. G 2), through the Via Roma, to the Madonna di Piedigrotta (Pl. A 7), with many stops and to the accompaniment of music, singing (comp. above), and general uproariousness. — An interesting sight is presented on Whitmonday by the Return of the Pilgrims (often 20,000 in number) from the shrine of the Madonna di Monte Vergine near Avellino (p. 253), which is welcomed by crowds taking up position about 5 p.m. in the streets skirting the harbour. On the following day is celebrated the festival of the Madonna dell' Arco, 6 M. from Naples, at the foot of Monte Somma. — On Maundy Thursday until late at night, and on Good Friday morning, the Via Roma (p. 52) is thronged with pedestrians taking part in a sort of ceremonial promenade, known as Lo Struscio, from the rustling of the silk garments. The shops are stocked with Easter novelties, and no vehicles are allowed to enter the street. At this time also visits are paid to the churches of the Carmine, Monte Oliveto, Santa Chiara, Gesù Nuovo, San Domenico, San Giacomo, and San Lorenzo, where the representations of the Entombment are decked with flowers. — On Assumption Day (Aug. 15th) the festival of the Madonna of the baths of Scafati (p. 195) takes place near Pompeii. — On the same day is celebrated the festival of Capodimonte. — On the last Sunday in August the Fishermen's Festival at Santa Lucia (p. 44) presents many interesting scenes. — The Horse Races in the Campo di Marte are usually held in February. — An enormous crowd assembles in the cemeteries on Nov. 1st and 2nd (All Saints' and All Souls'). — Other festivities of a more strictly ecclesiastical character are celebrated at Easter, on Ascension Day, on the festival of Corpus Christi, etc. On the feast day of St. Anthony Abbot (guardian saint against fire; Jan. 17th) the town is lit up with bonfires, and domestic animals, especially horses (at Naples), are blessed outside St. Anthony's Church at Via Foria 302. The most important festival is that of St. Januarius (Sept. 19th; see p. 64). During the last weeks before Christmas cribs are erected in the churches and houses (comp. p. 102) and the bagpipers from the Abruzzi (Pifferari and Zampognari) play before the shrines of the Madonna in the side-streets. The Good Friday procession at Sorrento (p. 177) and the festivals of the Quattro Altari at Torre del Greco (p. 132) and of St. Paulinus at Nola (p. 251), both taking place shortly after Corpus Christi, are particularly worth seeing.

National Festivals are the *Festa dello Statuto* (Constitution Day), on the first Sunday of June (in the forenoon military parade in the Piazza Principe di Napoli; in the evening illumination of public buildings), and the *Anniversary of the Entrance of the Italian Troops into Rome in 1870* (Sept. 20th). The *King's Birthday* (Nov. 11th) is celebrated by a military parade at the Villa Comunale.

The drawing of the **Lotto** (state lottery), every Sat. at 4 p.m., in the Vico Pallonetto Santa Chiara 28, near the church of Santa Chiara (Pl. F 4; p. 57), always attracts a large concourse of spectators.

F. Disposition of Time.

About 6-8 days suffice for the hurried traveller. Fine days should be devoted to excursions (see below). The CHIEF SIGHTS OF THE CITY, which may be inspected in 2-3 days, are the Museum, the triumphal arch in the Castel Nuovo, the Porta Capuana, one or two of the churches (Cathedral, Santa Chiara, San Domenico, Monte Oliveto), the Aquarium, and the view from the belvedere of San Martino. The mornings may be devoted to some of the churches, the middle of the day to the Museum, and the afternoons to view-points in the neighbourhood. The evening may be spent at the Villa Comunale or some other open-air resort (but comp. p. xxxii) or at the theatre.

Times of Admission.

***Museo Nazionale* (p. 68; state-owned), week-days 10-4, Sundays 10-1, admission free. Closed on the official public holidays (p. xxvi).

Museo Civico Filangieri (Palazzo Cuomo; p. 66; owned by the city), week-days (except Thurs.) 10.30-2; adm. 3 *L.*, free on Tues. and Sat.; closed June 16th-Sept. 14th.

Museum, Church, and **Belvedere of San Martino* (pp. 100-102; state-owned), week-days 10-4, Sun. 10-1, free. Closed on the official holidays.

Villa Floridiana, Ceramic Museum (Museo Di Martina; p. 100), and *Park* (p. 100). The park is open daily to visitors with a permit obtained a day in advance from the Soprintendenza in the Palazzo Reale (see below); the museum is not yet open to the public.

**Aquarium* (p. 43) and collection of prepared marine fauna, daily, 8-5 (April-Sept. 8-6); adm. 10 *L.*

Catacombs (p. 97), 9 or 10-12 and 2-4; adm. free.

Palaces: Palazzo Reale (p. 45), Capodimonte (p. 98), open Sun. 10-1, Thurs. 10-3, with permesso obtained gratis at these hours from the Palazzo Reale (third door to the right of the main entrance).

Churches (comp. p. 54): *Cathedral (p. 63; Chapel of St. Januarius open 8-12); *Santa Chiara (p. 57); *San Domenico (p. 59) and Santa Maria del Carmine (p. 51), 7-11 a.m. and after 4 p.m.; *Monte Oliveto (p. 55) and San Paolo Maggiore (p. 67), early in the morning; Cloisters of San Severino (pp. 49, 50) and San Giovanni (p. 62), open all day except at noon; Incoronata (p. 54), 10-12; San Lorenzo (p. 67), with permesso from the Soprintendenza in the Palazzo Reale (see above). It is difficult to get the sacristan to open a church during unofficial hours.

**Views:* *Camaldoli (p. 108), *San Martino (see above and p. 102), *Via di Posillipo (p. 105), *Via Tasso (p. 103).— *Gardens:* Villa Comunale (p. 42; always open); Villa Floridiana (see above); Capodimonte (p. 98; open all day on Sun. with permesso from the Palazzo Reale, see above).

Most of the **Excursions in the Environs** (R. 5-11) may be made from Naples in one day each (e.g. those to Pozzuoli, Baiae, Capo Miseno, Pompeii, and Vesuvius). In making these excursions it is generally advantageous to travel as a member of a party of 3-4 persons, by whom fares, gratuities, guides, and other expenses are shared. In this case, too, 'en pension' terms may be obtained at hotels, even for a stay of only one day (comp. p. xxi). — SMALL CHANGE (p. xxviii) is frequently required in the environs of Naples, as contributions are levied on the traveller on every possible occasion, whether for admission to a point of view, or for leave to cross a field (road toll), or for services rendered.

A week or a fortnight may be very pleasantly spent as follows: —

Pompeii (R. 9)	½-1 day
Vesuvius (R. 8)	1 „
Castellammare, Sorrento, Capri (R. 10)	2-3 days
Cava, Salerno, Paestum, Amalfi, Ravello (R. 11)	2-4 „
Pozzuoli, Baia, Capo Miseno (R. 5)	1-1½ day
Procida and *Ischia* (R. 6)	1½ „
Caserta and *Capua* (pp. 24, 21)	1 „

The excursions may be 'done' in less than the time estimated above,

especially by motorists, but travellers should be on their guard against undue haste (comp. p. xxxi).

Comp. 'Naples through the Centuries', by *Lacy Collison-Morley* (London, Methuen, 1925; 10*s.* 6*d.*), and 'The Story of Naples', by *Cecil Headlam* (Mediaeval Towns Series; London, Dent, 1927; 5*s.* 6*d.*).

Naples, Italian *Napoli*, the capital of the former kingdom of Naples, now of a province, the seat of an ancient university, of an archbishop, and of the 10th army corps, competes with Milan as the most populous town in Italy and is one of the greatest ports in the Mediterranean (comp. p. 41). Its population is estimated at 800,000 (975,000 as a commune in 1930). It lies on the N. side of the Bay of Naples, in N. lat. 40° 51′, rising in an amphitheatre at the foot and on the slope of several hills. Its magnificent situation, among the most beautiful in the world and from ancient times the object of enthusiastic admiration, combined with the colourful, boisterous life of the care-free and exuberant population (comp. p. 37), make this one of the most enticing cities in existence ("Vedi Napoli e poi muori", see Naples and then die). Besides the beauty which nature has lavishly bestowed upon it, Naples possesses a wealth of monuments recalling its vicissitudinous history of well nigh three thousand years, above all the unique treasures discovered in the cities overwhelmed in the eruptions of Vesuvius. Greeks, Oscans, Romans, Goths, Byzantines, Normans, Germans, French, and Spaniards have in turn been masters of the place and have left traces of their rule.

The **History** of Naples extends back to a very remote age. The origin and name of the city are Greek. Already in the 8th cent. B.C. Dorians from Rhodes inhabited the Pizzofalcone (Pl. E 7), which was called *Parthenope* after a siren supposed to have been buried there. About a century later colonists from the Euboean-Ionian settlement of *Kyme* (Lat. *Cumae;* p. 122) established *Palaeopolis* ('old city') on the hill of San Giovanni Maggiore (Pl. F 4, 5). Near this, in the 5th cent., *Neapolis* ('new city') was formed, chiefly by Chalcidian immigrants from Euboea; the general plan of the town is still recognizable in the rectangular network of streets around San Paolo Maggiore (Pl. F 4), bounded on the N.W. by Sant' Agnello (Pl. F 3), on the N.E. by Santi Apostoli (Pl. G 3), and on the S.E. by Sant' Agostino alla Zecca (Pl. G 4). Neapolis soon absorbed the Parthenopeans and Cumaeans and in 420, after the capture of Kyme by the Campanians, became the most powerful of the Greek colonies on the Tyrrhenian Sea. After the alliance with Rome in 326 the three settlements were completely welded together, and Naples, which retained the use of the Greek language, customs, and even municipal constitution, until well on in the imperial age, was favoured by the Romans as a faithful ally in the wars against Pyrrhus and Hannibal. Its beautiful situation

greatly attracted the Roman magnates, who possessed villas here. Thus, in the second third of the 1st cent. B.C. Lucullus owned some magnificent gardens on the Posillipo and the Pizzofalcone (p. 44), which were assigned to the dethroned Romulus, the last emperor of the West, as late as 476. Augustus frequently resided at Naples, and Virgil, who loved his 'sweet Parthenope' (Georgics, iv, 564), was buried here in 19 B.C. (see p. 104). — During the barbarian immigration the town fell into the hands of the Goths (543), but from 553 onwards withstood all attacks under the tutelage of the Byzantines, who were represented by a duke after the 7th century. In 763 Duke Stephen II. transferred his allegiance from Byzantium to the Pope, but the papal rule was nominal only, and it was not till 1139 that the Neapolitan state was incorporated by Roger II. in his kingdom of Sicily. Roger's grandson, the Hohenstaufen Frederick II., founded the university in 1224. Under Charles I. (1265-85) Naples became the capital of the kingdom. The Aragonese princes, the Spanish viceroy Don Pedro de Toledo (1532-53), and the first Bourbon king, Charles III. (1734-59), enlarged the city, and it developed still further after the unification of Italy (Oct. 21st, 1860).

The **Industry** of Naples is steadily developing. Its manufacture of marine engines, the preparation of macaroni, and the trade in the excellent hemp grown locally have long been of considerable importance. In the free customs district of *Poggioreale* (p. 62) are already 88 industrial establishments, including one locomotive factory, two carriage-works, and several other machine-shops, two large cotton mills, a jute factory, tanneries, chemical works, etc. The rich produce, especially tomatoes, derived from the area between San Giovanni a Teduccio and Salerno, is prepared on the spot in 40 preserve factories. Electric power is derived from numerous sources in the Abruzzi (pp. 230, 231), Campania, and the Sila Mts. (p. 288), and is distributed by the *Società Meridionale di Elettricità*, which controls the whole of the area covered by the former kingdom of Naples. The iron industry has its headquarters to the W. of the town. The Ilva blast-furnaces, steelworks, and rolling mills at *Bagnòli* (p. 112), the largest in Italy except perhaps those at Piombino, annually smelt 200,000 tons of ore from Elba; at *Pozzuòli* are the ordnance and armour-plate works of the Stabilimento Armstrong (p. 116), and at *Torre Annunziata* there is another iron foundry, with welding works and rolling mills (p. 133). — The HARBOUR (p. 50) is chiefly important as an entrepôt of agricultural produce. In 1927 the exports totalled 371,485 tons (preserves, oranges and lemons, wine, olive oil, hemp, etc.), the imports 2,011,092 tons (coal, grain, metal and minerals, cotton, cattle, and animal products). Since the reduction of immigrants into the U.S.A. and the Fascist measures for increasing

the Italian population the passenger traffic has decreased by two-thirds.

The city can boast of very few Graeco-Roman antiquities (pp. 61, 66), but (besides the churches) it possesses a fragment of the city-wall, five forts (Castello Sant' Elmo, dell'Ovo, Nuovo, with the fine triumphal arch of Alphonso I., del Carmine, and Capuano), and four gates (Porta del Carmine, Alba, Nolana, and Capuana) of mediaeval or Renaissance construction.

The hills upon which Naples lies (Vomero, Posillipo, Capodimonte) consist of yellow tufa, formed of the ashes thrown out by the Phlegraean volcanoes or by submarine craters. The conical shoals, or secche, found in the Gulf of Naples, are believed to mark the sites of such submarine volcanoes. The yellow tufa, which is overlaid with alternate layers of grey ashes and pumice-stone, is soft enough to be cut by axes or saws, and from the earliest period has yielded building-material for the city. There are extensive modern quarries at Posillipo.

The city is divided into two unequal parts by the heights of Sant' Elmo and Pizzofalcone, which terminate in the narrow ridge bearing the Castello dell'Ovo. To the E. lies the greater and most ancient part of Naples, now the business-quarter, intersected from N. to S. by the broad and lengthy *Via Roma*, formerly the *Toledo*, the main street. A labyrinth of narrow lanes, densely populated and interrupted by a few wider thoroughfares, stretches on either side of the Via Roma, from the hill of Sant' Elmo on the W. to the harbour and railway station on the E. — The W. and smaller quarter of the city extends to the W. from the Pizzofalcone along the coast and the mountain-slopes, overlooked by the residential quarter of *Vòmero*, built since 1885 on the top of the hill.

Considerable progress has been made, especially in the last ten years, in improving traffic conditions and building new streets and dwelling-houses. The cholera epidemic of 1884 first led to the *Sventramento* (i.e. the disembowelling of the inner city), whereby the Corso Umberto Primo (from the Piazza della Borsa to the railway station) and the new quarter of Santa Lucia were constructed.

I. Side of the City next the Sea.

The ***Villa Comunale** (Pl. CD7), generally called *La Villa*, is a beautiful pleasure-ground with numerous palms, laid out in 1780 and several times extended since then. It is bounded on the side next the sea by the broad Via Carácciolo and on the inland side by the Riviera di Chiáia, and stretches along the S. base of the modern quarter for a distance of almost 1 M. Near the E. entrance is a large *Antique Granite Basin* from Paestum, on the site occupied until 1825 by the Farnese Bull (now in the Museum; p. 75). Farther

on are a *Fountain* by Naccherino and Montante (c. 1600), formerly at Santa Lucia (p. 44), and the *Aquarium* (see below). In the centre of the promenade, the most frequented spot, where the band plays, is a café-restaurant. Here are also statues of *Giambattista Vico* (p. 49) and of *Pietro Colletta*, the liberal-minded Neapolitan general, minister-of-war, and historian (1775-1831), and busts of the architect *Enrico Alvino* (d. 1876) and the poet *Giosuè Carducci* (1835-1907). The gardens contain also small temples in honour of *Virgil*, who was probably buried in this neighbourhood (comp. p. 104), and of *Tasso;* and a statue of *Sigismund Thalberg*, the pianist, who died at Naples in 1871 (W. end). At the W. end lies the Piazza Principe di Napoli (Pl. B 7). — On Sun. and holidays, in the evening, the *Corso* of the fashionable world takes place in the Via Caracciolo.

In the middle of the Villa we observe the white buildings of the *Zoological Station* founded by the German naturalist Anton Dohrn (d. 1909) in 1872-74 and now directed by his son Prof. Dr. Reinhard Dohrn. That to the E. was erected in 1905 for botanical and physiological purposes. That in the centre, dating from 1876, contains the library and the large ***Aquarium** (admission, see p. 39; illustrated catalogue 8 *L.*). The entrance is in the court of the E. building, where a bronze relief of the founder, by A. Hildebrand, was set up in 1913. The tanks are seen to best advantage in sunny weather.

The Neapolitan aquarium contains such an abundant stock of curious marine animals of every description that it is perhaps the most interesting establishment of the kind in the world; and the wonderful variety of animate existence in the Mediterranean gives it a great advantage over aquaria drawing their main supplies from more northern waters. Among the contents are 6-8 varieties of *Cuttle Fish* (the feeding of the large *Octopus* and the ejection of 'ink' by the *Sepias* are interesting), a number of *Electric Rays* (which visitors are permitted to touch so as to experience the shock from which the fish derives its name), numerous beautifully coloured fish of the Mediterranean, a great many different kinds of living *Coral*, large and small *Medusae*, specimens of the beautiful *Venus's Girdle* and other *Jelly Fish*, many extraordinary-looking *Crabs* and *Crayfish*, *Pipe-Fish* (resembling young palms), etc. — The collection of *Prepared Marine Animals* ('mostra'; entrance opposite) affords further evidence of the delicate structure of these creatures.

The ZOOLOGICAL STATION was established for the scientific investigation of the animal and vegetable world of the Mediterranean Sea. The greater part of the expense was borne by Dr. Dohrn himself, but Germany, Italy, and other nations also contributed, whereby they secured the privilege of sending naturalists to make use of the institution. It sends microscopic and other preparations to most museums and laboratories, and in various ways has fairly asserted itself as the central point for the study of marine biology. Similar stations (about 30 in number) have been founded in various parts of the world.

The *Library* (shown on presentation of a visiting-card to the porter on the first floor; gratuity) contains *Frescoes (1873) by Hans von Marées (1837-87), which may be numbered among the chief works of modern times in this branch of art.

To the E. of the Villa is the Piazza della Vittoria (Pl. D7), with a bronze statue of *Giovanni Nicotera* (1828-94), the statesman, by Francesco Jerace (1900), and a column (1914) in memory of the naval forces who fell in the occupation of Libya (1911). The Via Calabritto leads hence N. to the Piazza de' Martiri (see p. 52), while the Via Vittoria (officially Via Giorgio Arcoleo) leads E. to the Via Chiatamone. Near the corner of the two streets last mentioned, to the right, is the *Galleria Vittoria* (Pl. E7), a glass-roofed arcade containing Cook's office (p. 35) and various shops. The *Via Chiatamone* encircles the S. foot of the **Pizzofalcone** (Pl. E7), a spur of the hill of Sant' Elmo and the site of the earliest settlement (p. 40), entirely covered with buildings and buttress-walls (tunnel, see p. 45). Parallel with the Via Chiatamone runs the Via Partènope (Pl. E7), a handsome quay, extending towards the E. along the coast.

From the S. end of the Pizzofalcone run out an embankment and bridge, connecting it with a small rocky island, the *Megaris* of the ancients. On this island rises the **Castello dell'Ovo** (beyond Pl. E7), which in its present form dates from the time of the Spanish viceroy Don Pedro de Toledo (p. 41).

The island of Megaris formed the centre of the celebrated Neapolitan villa of Lucullus (comp. p. 43). William I. began to erect the fort in 1154, but it was completed by Frederick II. Charles I. enlarged the castle and frequently resided there. Whether the place was ever adorned with frescoes by *Giotto*, as a later tradition asserts, is highly uncertain. Here Charles III. of Durazzo (1381) kept Queen Joanna I. prisoner and was himself besieged. In 1495 Charles VIII. of France captured the castle, and under Ferdinand II. it was dismantled. It is now used as a military prison (adm. by written permission of the military authorities). The name is due either to its oval shape, or to an old legend, according to which it was constructed by the sorcerer Virgil (p. 104) and anchored on an egg in the sea. The new buildings on the N.E. side, the Borgo dei Marinari, were erected to accommodate the fishermen and sailors whose previous dwellings were demolished to make room for the new quays.

Farther on the Via Partenope is continued by the Via Nazario Sauro, a quay commanding fine views and forming the E. boundary of the **Rione Santa Lucia** (Pl. F7), a quarter occupying the site of the filled-in bay of Santa Lucia. At the corner of the quay an old fountain has been re-erected, and on the central projection a bronze statue of *King Humbert I.*, by Achille d'Orsi, was unveiled in 1910. On the landward side of this quarter, at the E. base of the Pizzofalcone, is the Via Santa Lucia (Pl. EF7), which once skirted the coast and used to present a highly characteristic picture of Neapolitan life (comp. p. 37); it ends, like the Via Nazario Sauro, on the right of which diverges the Via Litoranea (see below), at the Via Cesario Console, which ascends N.W. and from which we observe, straight ahead, the Castel Sant' Elmo rising above the town. At the end of this last street we look down, to the right, on the broad Via Litoránea (Pl. F6; trams Nos. 4 and 25,

E
F
G
3
4
Museo Naz.
S. Agnello
Duomo
S. Giuseppe d. Nudi
Via Salvatore Tommasi
Istituto Belle Arti
Teatro Bellini
Cavone S. Efremo Nuovo
Cliniche
S. Paolo Magg.
S. Filippo Neri
S. Lorenzo
Via Atri
Via Nilo
S. Gregorio
S. Giorgio Magg.
Porta Alba
Piazza Dante
S. Pietro
S. Dom. Magg.
Monte di Pietà
Pal. Cuomo
Via Foria
Via Mezzocannone
Università
S. Sebast.
Gesù Nuovo
S. Angelo
Severino e Sosio
S. Marcellino
S. Spir.
Banco Spirito Santo
S. Chiara
Chiostro d. Clarisse
S. Giov. Magg.
Pignasecca
Via Toledo
Via Roma
Via Port'Alba
Via Pietro Colletta
Via Duomo
Via Umberto I
Via Arte della Lana
Via Nicola Amore
Via Costantinopoli
Via Settembre
Via Tribunali
Via Cisterna dell'Olio
Via Costantinopoli
Via Pisanelli
Via Cimarosa
Via Cisterna dell'Olio
Via Nilo
Via Mezzocannone
Via Università
Via Duomo
Via Tribunali
Via Costantinopoli
Via Foria
Via Salvatore Tommasi
Via Settembre
Via Pietro Colletta

CENTRO DI NAPOLI
1 : 10.000
100 200 300 400
Metri
Municipio
Piazza
Municipio
Teatro Mercadante
Teatro Fenice
Galleria Umberto I
S. Brigida
Teatro S. Carlo
Palazzo Reale
Biblioteca
Prefettura
pzza del Plebiscito
Castel S. Barbara Nuovo
Darsena
Dogana
pzza Dogana
Vecchio Porto Mercantile
Porto Mercantile
Immacolatella vecchia
Molo Piccolo
Molo Angioino
Punto franco
Magazzini Generali
Ufficio Elettrica
S.M.la Nova
S. Tomm.
Fiorentini
S.M. Incoronata
S. Giacomo
Ponte di Tappia
Ponte di Bagnivo
Ponte di Mola
Via Nuova Marina
Via Cristina
Via Depretis
Via Medina
Via Monteoliveto
Via Toledo
Via Pietro Colletta
Via Guglielmo Sanfelice
Via Santa Brigida
Via Vittorio Emanuele III
Via Partenope
Via Cesario Console
Via Nazario Sauro
Via Ferrante Imparato
Via Francesco Crispi
Via Caracciolo
Via Giacomo Leopardi
Via Nicola Fabrizi
Via Ponte di Mola
Via Vittorio Emanuele II
Via Vittorio Emanuele III
Via Guglielmo Sanfelice
Via Giuseppe Verdi
Via Giuseppe Mazzini
Via Giuseppe Garibaldi

see pp. 32, 33), running between the Palazzo Reale and the Arsenale della Marina; it was laid down in 1927 and is being connected with the Via Vittoria (Pl. D7; p. 44) by a tunnel for vehicular and pedestrian traffic (613 yds. long; to be opened in 1930).

In the adjacent Piazza del Plebiscito (Pl. E6), which is embellished with a fountain, are (immediately to the left) the *Commandant's Residence*, formerly the palace of the prince of Salerno, and (opposite) the *Prefettura*, with shops in part of the ground floor. On the E. side of the piazza is the Palazzo Reale (see below); on the W. side, which forms a semicircle, in front of the church of San Francesco, are two *Equestrian Statues* of Neapolitan kings, both in Roman attire: on the right Charles III. (1818), on the left Ferdinand I. (1829). The two horses and the statue of Charles are by Canova, that of Ferdinand by Antonio Calì.

The domed church of **San Francesco di Páola** (Pl. E6), an imitation of the Pantheon at Rome, was begun by Ferdinand I. from designs by *P. Bianchi* in 1817 and completed in 1831. The Ionic vestibule is supported by six columns and two pillars.

The Interior (open till about noon) contains thirty-two Corinthian columns of marble from Mondragone, which support the imposing dome. The high altar, transferred hither from the church of the Apostles, is entirely inlaid with jasper and lapis lazuli; the two columns at the sides, of Egyptian breccia, are from San Severino. The gallery above is for the use of the royal family. The statues and pictures are by Italian masters of the middle of the 19th century. To the left of the entrance: St. Athanasius by *Angelo Salaro;* Death of Joseph, by *Camillo Guerra;* St. Augustine, statue by *Tommaso Arnaud;* Madonna della Concezione, by *Gasparo Landi;* St. Mark, statue by *Giuseppe de Fabris;* St. Nicholas, by *Natale Carta;* St. John, statue by *Tenerani.* In the choir: St. Francis of Paola resuscitating a youth, by *Vincenzo Camuccini;* St. Matthew, statue by *Finelli;* Last Communion of St. Ferdinand of Castile, by *Pietro Benvenuti;* St. Luke, statue by *Antonio Calì;* St. Ambrose, statue by *Tito Angelini;* Death of St. Andrea da Avellino, by *Tommaso de Vivo;* St. John Chrysostom, statue by *Gennaro Calì.*

On the left of the church, at Piazzetta della Croce 6, at the E. end of the Strada Solitaria, is the entrance to the *Museo Artistico Industriale* (Pl. E7), which contains an exhibition of the products of the Government School of Industrial Art and a fine collection of ancient floor-tiles (open on week-days from 10 to 4).

The ***Palazzo Reale** (Pl. F6), or royal palace, designed by *Domenico Fontana* of Rome, was begun in 1600 under the viceroy Count de Lemos and restored in 1837-41 after a fire. The façade, 185 yds. in length, exhibits in its three stories the Doric, Ionic, and Corinthian styles; most of the arches of the basement, however, are built up for the sake of greater stability. The eight marble statues (1885-88) in the niches on the façade represent the Neapolitan dynasties of the last eight centuries: from left to right, beginning at the Piazza San Ferdinando, Roger the Norman, Frederick II. of Hohenstaufen, Charles I. of Anjou, Alphonso I., Charles V., Charles III. (Bourbon), Joachim Murat, and Victor Emmanuel II.

The INTERIOR is shown by a permesso (good also for Capodimonte); see p. 39. Having obtained the permesso we pass through the S. carriage-way and courtyard to the 1st floor. Here we are conducted by an attendant (no gratuity) to the BALL ROOM; the GRAND STAIRCASE (1651), of white marble, with reliefs and statues; the THEATRE; the DIPLOMATS' DINING ROOM; the THRONE ROOM, with crimson silk brocade, embroidered with gold, and (above) gilded figures in relief representing the different provinces of the kingdom; and the AMBASSADORS' ROOM, with Gobelins tapestry, etc. The rooms contain also ceiling-paintings by *Corenzio;* a bust of Bacchus and a small bust of Hercules, from Herculaneum; a bust of Marcus Aurelius; and a number of pictures. Among the last are: *Titian*, Pier Luigi Farnese (1547; much repainted); *Schidone*, Carità; *Lodovico Carracci*, John the Baptist; *Guercino*, St. Joseph; *M. Caravaggio*, Christ in the Temple, Betrothal of St. Catherine, Orpheus (the last more probably by Honthorst); *Ribera*, St. Bruno; *Stanzione*, St. Ignatius; *A. Vaccaro*, Rachel and Jacob, Orpheus; *L. Giordano*, The archangel Gabriel. There are also several works by Flemish and Dutch masters: Adoration of the Magi, in the manner of *Barend van Orley;* School of *Quinten Matsys*, Usurer; *Van Dyck*, Portrait (noteworthy); *Vervloet*, Cathedral at Palermo, Market in Venice; two good portraits by *Abraham van den Tempel;* Old lady, in the manner of *Nicolaes Maes*. Also a number of pictures by modern Italian painters. — In the PALACE CHAPEL is a ceiling-painting by *Domenico Morelli*.

This palace, like those at Caserta (p. 24) and elsewhere, was placed at the disposal of the public by the king in 1919, and accommodates the government *Soprintendenza ai Monumenti* (issuing permessi for the Villa Floridiana, p. 100, etc.) and (in the N. wing) the **National Library**, officially entitled the *Regia Biblioteca Nazionale Vittorio Emanuele III.*, which was founded in 1734 and was housed in the Museo Nazionale until 1927.

The collection embraces over 1,000,000 printed volumes, 4625 incunabula, 11,868 MSS., and 1814 papyri from Herculaneum. The Biblioteca Brancacciana and the Lucchesi-Palli library of music are also kept here. Director, Dr. G. Burgada. Visitors are admitted on week-days 9-4; we pass to the left of the Teatro San Carlo, then keep to the right, round the garden, to the middle of the N. front. The chief exhibits (in three desk-cases in different rooms) are a series of MSS. of Virgil (10th cent. and later); autographs of Tasso; MSS. books of the Gospels (9th cent. and later; the earliest with gold lettering on purple parchment); Lycophron's Alexandra; a missal with beautiful miniatures of fruit and flowers called La Flora; 15th cent. missal with miniatures of the Flemish school; a Homer, formerly belonging to the Farnese family, printed on parchment (1488) and bound in with a Florentine portrait (possibly Piero de' Medici by Perugino). The large hall of mirrors makes a splendid reading-room.

On the N. side of the palace, which is connected here by a wing with the Teatro San Carlo (p. 47), is a small garden containing a statue of *Italia* erected in commemoration of 1860, when the kingdom of Naples was added to the dominions of Victor Emmanuel II.

The Piazza del Plebiscito is adjoined on the N. by a small square, officially the PIAZZA TRIESTE E TRENTO, but still usually known as the PIAZZA SAN FERDINANDO (Pl. E 6), after the church on its N. side. This is the focus of the tramway and omnibus lines (pp. 32-34), and there is also a large cab-stand here. To the left diverge the *Via Chiaia* (p. 52) and the *Via Roma*, the chief street in Naples (p. 52).

We now turn to the right into the Via San Carlo, officially Via Vittorio Emanuele Terzo, in which, to the left, is the S. entrance to the Galleria Umberto Primo, and to the right the principal façade of the Teatro San Carlo.

The busy and animated **Galleria Umberto Primo** (Pl. EF 6; cafés, see p. 31) was built in 1887-90 in the form of a Latin cross. The shorter nave (from N. to S.) is 133 yds. long; the longer is 160 yds. Each is 125 ft. high. To the left, as we quit the arcade by the N. exit, is the church of *Santa Brigida*, containing the tomb of Luca Giordano and adorned with frescoes (cupola) and a St. Nicholas of Bari by him.

The **Teatro San Carlo** (Pl. F 6; comp. p. 37) was founded by Charles III. in 1737 and erected by the Neapolitan architect *Angelo Carasale* from designs by the Sicilian *Giovanni Medrano*. The interior was destroyed by fire in 1816 but has been restored in harmony with the original plan. It is one of the largest opera-houses in Europe, and many of the celebrated compositions of Rossini, Bellini, Donizetti, and Mercadante (p. 68) were performed here for the first time. The chief façade, resting on an arcade surmounted by a series of columns, and the side next the Piazza San Ferdinando are decorated with reliefs. In 1922 the congress of Fascists was held here, which led to the march on Rome (p. li).

Adjoining the theatre on the E. is the small garden belonging to the palace; by the gate are two *Horse Tamers* by Baron Clodt of St. Petersburg, presented by the Emp. Nicholas I. of Russia.

Before the Via San Carlo reaches the Piazza del Municipio we see on our right the ***Castel Nuovo** (Pl. F 6), with its five towers, built in 1279-83 by Charles I. of Anjou from a design perhaps supplied by *Pierre d'Angicourt*, and enlarged by Alphonso I. (1442), Don Pedro de Toledo (1546), and Charles III. (1735). The kings of the houses of Anjou and Aragon and the Spanish viceroys successively resided here. During the last twenty years the outer walls and ramparts have been gradually removed and the main structure restored.

The entrance is formed by a magnificent ***Triumphal Arch**, hemmed in by two defence-towers, erected in 1453-70 to commemorate the entry of Alphonso I. of Aragon (June 2nd, 1442); after 1904 it was restored in the original style and freed from surrounding encumbrances by Adolfo Avena, who has thus resuscitated all its pristine beauty.

This triumphal arch is the first considerable monument of the Renaissance which frankly and openly revives the architectural forms of antiquity. Above the archway, which has Corinthian columns on each side, a frieze, and a cornice, is an attic with a well-executed relief representing the entry of Alphonso I.; above this, in turn, rises a second, similar arch, also with an attic, in the niches of which stand figures of the four cardinal virtues; at the top is a statue of St. Michael. The first design for the structure, which was extended in the course of execution by the Milanese architect *Pietro di Martino*, was probably by *Luciano Laurana*. The ornamentation is by *Pietro di Martino*, *Isaia da Pisa*, *Paolo Romano*, *Andrea dell' Aquila*, *Domenico Gaggini*, and other artists; at a later

period some work was probably added by *Francesco Laurana* and by *Benedetto* and *Giuliano da Maiano*. The bronze doors, with representations of the victories of Ferdinand I., by a Frenchman named *Guglielmo Monaco* (after 1462), are interesting as early examples of historical compositions in relief; they have been temporarily removed for restoration. The cannon-ball imbedded in the left half of the door is a relic of a naval battle off Rapallo (1495), when the French were carrying off the doors as spoils of war.

At the rear of the inner ward is the church of SANTA BARBARA, or SAN SEBASTIANO, originally the castle chapel, entirely transformed in the early Renaissance period, possibly by *Mattia Fortimany* (1470), to whom is due also the fine portal, surmounted by a statuette of the Madonna by *Francesco Laurana* (1474). In the interior (best visited 3-5 p.m.; 1 *L.* to the castellan) remains of decorative frescoes of the 14th cent. were discovered in 1928. By the left wall of the choir is a ciborium by the Milanese *Iacopo della Pila* (1481). To the right of the choir, at the head of a flight of steps, is a small and elaborate chapel. Above is a balcony, affording a fine view of the harbours and of Mt. Vesuvius. The vaults contain the stone coffins of executed persons. — The outside staircase in the left corner at the back of the courtyard ascends to the entrance (relief of the time of Alphonso I.) of the *Hall of the Barons* (or Armería; closed in 1930 for restoration), 85 ft. square, with Gothic fan-vaulting in eight sections and two minstrel galleries. In 1486 Ferdinand I. gave a banquet here to the barons in league against him and then handed them over to the executioner. The hall is adjoined by two smaller rooms, and an artistic winding staircase ascends to the surrounding gallery. — It is intended to remove the Galleria d'Arte Moderna (p. 53) to the Castel Nuovo.

The PIAZZA DEL MUNICIPIO (Pl. F 6), shaded with rows of trees, overlooked by the mighty walls of the Castel Nuovo, and enlarged by the gardens at its base, is one of the chief points of intersection of the tramways (see p. 32). In the W. half of the piazza is an equestrian statue of *Victor Emmanuel II.*, designed by E. Franceschi (1897). To the left is the handsome **Municipio**, or town hall, erected in 1819-25 as the Palazzo de' Ministeri by *Luigi* and *Stefano Gasse*. In the gateway are the statues of the kings Roger and Frederick II.

Immediately adjoining the Municipio and flush with its façade is the church of **San Giacomo degli Spagnuoli** (Pl. F 5, 6), erected in 1540 by Don Pedro de Toledo.

INTERIOR. We enter by the door beyond the gateway of the Municipio and ascend several steps. 3rd Chapel on the left: *Gian Bernardo Lama*, Descent from the Cross; also pictures by *Bernardino Siciliano*, *Marco da Siena*, and others. At the back of the high altar is the sumptuous tomb of Don Pedro de Toledo (d. 1553; p. 41), a work of the school of *Giovanni da Nola*, with statues of the cardinal virtues, reliefs of the achievements of the viceroy, and his statue in a kneeling posture, with that of his wife. In the sacristy, on the left, is a good painting of the Holy Family by *Andrea del Sarto*.

On the N. side of the Piazza del Municipio, near the monument to Victor Emmanuel, begins the wide Via Medina, with the church of the *Incoronata* (p. 54).

Opposite the castle to the N., beside the *Teatro Mercadante* (Pl. F 6; p. 37), the Via Agostino Depretis leads to the PIAZZA DELLA BORSA (Piazza Giovanni Bovio; Pl. F 5), with the *Exchange* and an old fountain of Neptune brought hither from another site.

The Via Agostino Depretis is continued to the N.E. by the Corso Umberto Primo (*Rettifilo*), a broad street, 1 M. long, constructed in 1888-94 through the most densely populated part of Naples, connecting the Stazione Centrale with the W. quarters. In this street, to the right, is the church of *San Pietro Mártire* (Pl. G5), with a few monuments and paintings (e.g. Legend of St. Vincent, in twelve sections, a good work ascribed to Simon Marmion of Valenciennes; c. 1470). In front of the church is a monument to *Ruggiero Bonghi* (1828-95), the scholar and politician.

Opposite is the **University** (*Regia Università degli Studi;* Pl. FG5), with four faculties, about 100 professorial chairs, 6000 students, and natural history collections, of which the mineralogical is the most valuable. The imposing new building, completed in 1909 from plans by *P. P. Quaglia*, with bronze sculptures in the pediment, by *Francesco Jerace*, representing the foundation of the university (see below), accommodates the faculties of philosophy and law, while those of medicine and natural science still occupy the Jesuit college, behind the modern building. This college was erected in 1605 and from 1780 to 1908 alone accommodated the university. The university was founded in 1224 by Emp. Frederick II. for the training of officials and is one of the most ancient in Europe. Among its alumni are St. Thomas Aquinas (p. 17), the humanist Laurentius Valla (d. 1457), the philosopher Giordano Bruno (p. 252), the philosopher of history Giambattista Vico (d. 1744), and the historian of literature Francesco De Sanctis (d. 1883). In the college courtyard are the fine bust of Giacomo Leopardi (p. 111) and statues of Pietro della Vigna, chancellor of Frederick II., Thomas Aquinas, Vico, Giordano Bruno, and others. On the first floor, to the right, is the university library. Holiday courses for foreigners are held here in spring.

Proceeding straight from the portal of the former Jesuit college in the Via dell' Università, we reach the Largo San Marcellino, with the Renaissance façade of *San Marcellino* on the right and the richly decorated church of **Santi Severino e Sosio** (Pl. G4) on the left. The latter was begun in 1494, completed in 1537-71 by Gian Francesco Mormanno and others, and rebuilt after an earthquake in 1731.

Interior. The ceiling-frescoes by *Francesco di Mura* replace the original works by *Corenzio*, who is interred by the entrance to the sacristy. In the 4th chapel to the right is a good work of the *Neapolitan School of the 15th Century* (Madonna and San Severino, each with four other saints). From the last chapel in the right aisle a finely carved Renaissance door leads to the sacristy, outside which (in the second chapel to the right) is the fine tomb of a child, Andrea Bonifacio Cicara, by *Giovanni da Nola* (1530); opposite to it is that of Giambattista Cicara. Adjoining the choir to the right is the chapel of the Sanseverini, containing three monuments of three brothers, who were poisoned by their uncle Ascanio in 1516, works of *Giovanni da Nola* (1539-45). The beautifully carved choir-stalls are by *Torelli* (1560-75). In a chapel to the left of the choir is the tomb of the

historian Carlo Troya (d. 1858). In the N. transept are the monuments of Admiral Vincenzo Carafa (d. 1611; by *Naccherino*) and the Duca Francesco de Mormilis (d. 1649). The 2nd chapel in the N. aisle contains a fine altar-piece by Raphael's pupil, *Andrea da Salerno*, in six sections, with a Madonna, Crucifixion, and saints.

The monastery connected with this church has since 1818 been the depository of the *Neapolitan Archives*, which are among the most valuable in the world. Frescoes and paintings by *Corenzio* (1609-15) adorn the interior. The 40,000 parchment MSS. (the oldest of which are in Greek) date from 703 onwards. The documents of the Angevin period, 380,000 in number, form no fewer than 378 volumes. (Permission to inspect them, not at midday, must be obtained from the Soprintendente, Prof. Dr. Nicola Barone.)

The entrance to the cloisters is by a gateway to the right in the Vico San Severino ascending to the left of the church. The custodian's office is immediately to the left (1 *L.*). The walls of the cloisters are adorned with twenty FRESCOES of scenes from the life of St. Benedict, executed by *Antonio Solario*, surnamed *Lo Zingaro* (comp. p. lxxiv), and his pupils, about the beginning of the 16th cent.; they are unfortunately much damaged and badly restored. The best of the series is that in grisaille (at the end, to the right) representing the youthful saint on his way to Rome with his father and nurse. (Best light in the forenoon.) In the open space in the centre is a fine plane-tree, said to have been planted by St. Benedict, on which a fig-tree is grafted.

Beyond the university (p. 49) there is little of interest in the Corso Umberto Primo. At the intersection of the Via del Duomo (p. 66) is the *Piazza Nicola Amore*, with a statue of the mayor of that name (d. 1894), by Francesco Jerace.

We return to the Piazza del Municipio, which is adjoined on the E. by the **Harbour** (Pl. F-H 5-7; comp. p. 41), which is now being enlarged at a cost of 200 million lire. To the S., at the back of the Castel Nuovo, and shut off from the Via Litoranea (p. 44) by a railing, is the *Molo Beverello* (Pl. F 6), the quay for the steamers for Sorrento, Capri, and Ischia (pp. 184, 123). The basin in front, between the Molo Angioino and Molo San Vincenzo, was until recently the naval harbour (*Porto Militare*); at its S.W. angle are the *Dársena*, or old naval harbour, and the *Arsenale della Marina*, erected in 1577. Projecting eastwards from the Piazza del Municipio is the broad *Molo Angioino*, a pier originally constructed by Charles of Anjou in 1302; along the right side of it is the *Air Station* (Idroscalo; p. 28), and a new quay for ocean liners is being built here also. The **Lighthouse** (Faro or Lanterna; Pl. G 6), originally erected in the 15th cent., was rebuilt in 1843. An easy marble staircase of 142 steps ascends to the gallery (gratuity). The magazines at the end of the Molo are used as bonded warehouses (Punto franco). In front is the *Outer Harbour*, protected by the Molo San Vincenzo and the hook-shaped outer mole (Diga foránea; 1531 yds.), completed in 1928. — The inner harbour, the *Porto Mercantile* (Pl. G H 6, 5), constructed in 1302 at the same time as the Molo, was enlarged in 1740 by Charles III.

and again in recent times. Beyond the Castel del Carmine (Pl. H4) docks and quays are under construction.

The first part of the quay skirting the Porto Mercantile is called the Via Piliero (trams Nos. 4, 5, 22, 24, 55-57, see pp. 32-34). At its end, to the left, are the *Dogana* and the *Porto Piccolo* (Pl. G5) or *Mandracchio*, for fishing-boats, once part of the most ancient harbour of Neapolis; to the right projects the *Immacolatella Vecchia*, with the *Deputazione della Salute* (Pl. G5) or quarantine authorities. This is the starting-point of motorboats to Sorrento and Capri (see p. 185). Farther on is the *Immacolatella Nuova*, also called the *Molo Pisacane*, with the office of the harbour-master (*Capitaneria del Porto;* Pl. G5) and the Harbour Railway Station (*Stazione Marittima*) for steamers to Palermo, Genoa, etc. (p. 29).

The Via Piliero is continued along the landward side of the harbour works by the Via Nuova alla Marina (Pl. GH5), from which the Via del Duomo (p. 66) diverges N., opposite the Immacolatella Nuova. The **Castel del Carmine** (Pl. H4), farther on to the left, was erected in its present form in 1566. In 1647, during the rebellion of Masaniello (see below), it was occupied by the populace; it is now used as a military bakery.

The *Porta del Carmine*, on the W. of the Castel, leads to a piazza, on the right of which is **Santa Maria del Carmine** (Pl. H4), a church with a lofty tiled tower. The edifice (open early in the morning and after 4.30 p.m.) is of early origin but was modernized in 1769. On the high altar is a celebrated miraculous picture of the Virgin ('La Bruna'; festival on July 16-17th). The statue of *Conradin*, the last of the Hohenstaufen (see below; on the left of the nave) was carved by Schöpf from a design by Thorwaldsen. The original tomb of Conradin was behind the high altar, where its position is marked by a stone with an inscription (entrance to the right, through the sacristy).

We now turn to the left to the Piazza del Mercato (Pl. H4), where the traffic is busiest on Mondays and Fridays. On the N. side of the piazza, which forms a semicircle, is the church of *Santa Croce al Mercato*. On the S. side are two fountains. On Oct. 29th, 1268, Conradin (see above and p. 224), then in his 17th year, and his relative Frederick of Baden, were executed here by order of Charles I. of Anjou. The sacristy of the church of Santa Croce contains a column of porphyry which formerly marked the spot where the young prince was beheaded.

On July 7th, 1647, the Piazza del Mercato was the scene of an insurrection against the Spanish viceroy under the leadership of the fisherman *Masaniello* (Tommaso Aniello). For a week Masaniello governed Naples as the captain-general of the townsfolk, but on July 16th he died by the hand of an assassin (see p. xlviii).

Returning to the church of S. Maria del Carmine, we reach the Porta Capuana (p. 62) in 8 min. by following (to the left) the Via

Lavinaro, in which until quite recently the intimate life of the densely populated fishermen's quarter could be observed in its most primitive character (comp. p. 37); or we may pass the church and proceed straight to the small Piazza Guglielmo Pepe, which is traversed by the broad Corso Garibaldi (Pl. H4-2). This Corso leads N., passing (5 min.) the *Porta Nolana*, to the Piazza Garibaldi (Pl. H3), with a statue of that hero by Cesare Zocchi (1904), and the *Stazione Centrale* (p. 29).

II. The Via Roma.

Starting from the Piazza della Vittoria (see p. 44; Pl. D7) the short Via Calabritto, with its shops, leads N. to the attractive Piazza dei Mártiri (Pl. DE7; trams, see p. 32), where the **Colonna dei Martiri** was erected in 1864 to the memory of the patriots who perished in the different revolutions at Naples during the Bourbon dynasty (1799, 1820, 1848, 1860). The monument was designed by *Alvino*, the Victory by *Caggiano*.

We now ascend N. by the busy Strada Santa Caterina, from which the Via Gaetano Filangieri (farther on called Via dei Mille), diverging to the left, leads to the new quarter of *Rione Amedeo* (Pl. C6, 7; trams, see p. 32). The Strada Santa Caterina ends at the Via Chiaia (Pl. E6), another busy street, which runs to the right. At the point where the street begins to ascend it is crossed by the *Ponte di Chiaia*, a viaduct built in 1634, over which the Strada Monte di Dio leads from the quarter of Pizzofalcone to the higher ground below Sant' Elmo. [From the Via Chiaia a lift (15 and 10 c.), inside the bridge-pier to the right, and a flight of steps ascend to the Strada Monte di Dio.] The Via Chiaia leads into the Piazza San Ferdinando (p. 46), at the foot of the Via Roma.

The **Via Roma** (Pl. E4-6; keep to the left; comp. p. 31), a street begun by the viceroy Don Pedro de Toledo in 1540, is the main artery of traffic in Naples and presents a busy scene at all hours. It was long known as the *Toledo*, but the name of Via Roma, first promulgated in 1870, is now beginning to prevail popularly as well as officially. The street intersects the city in a straight line from S. to N. It extends, with its continuation, to the Museo Nazionale, a distance of nearly 1½ M., but it contains few buildings worthy of note. On both sides extends a network of streets and lanes, many of which ascend to the left by means of steps to the Corso Vittorio Emanuele and the Castel Sant'Elmo, while those to the right extend to the central railway station and the harbour, forming the centres of mercantile traffic.

Ascending the Via Roma from the Piazza San Ferdinando, past the W. exit of the Galleria Umberto Primo (p. 47; Funicolare Centrale for the Vomero, see p. 35) and the rear of the Municipio

(p. 48), we come in about 10 min. to the small Largo della Carità (Pl. E 5). This is also called the *Piazza Carlo Poerio* after the monument erected here to the dauntless Italian patriot (1803-67), whose unjust imprisonment in 1849 did so much to inflame the hatred of the people for the Bourbon dynasty. — The next street to the right, the Via Nuova Monteoliveto (or Via Tommaso Caravita), leads to the Piazza Monteoliveto and the Post Office (p. 55).

Farther on, to the right, beyond No. 39, is the Via Maddaloni, the only important side-street by which the Via Roma is crossed, called farther to the E. the Strada Trinità Maggiore (p. 57). At the corner rises the *Palazzo Maddaloni* (Pl. EF 5, 4), a massive structure with a gateway and staircase from designs by Fansaga. Farther on, also to the right, at the corner of the Strada Sant'Anna dei Lombardi, is the *Palazzo d'Angri* (Pl. P. A.; E 4), erected about 1773 by Luigi Vanvitelli and occupied by Garibaldi in 1860. On the left, in the piazza, is the church of *Spirito Santo*. — By the third street on the left from this point, the Via Tarsia, the tramway (Nos. 12, 19, 21) ascends to the *Piazza Montesanto*, the starting-point of the funicular to the Vomero (p. 35) and of the Ferrovia Cumana (p. 110); near by (reached by the Via Olivella) is the Montesanto underground station (p. 34).

Beyond the Via Tarsia the Via Roma opens out into the Piazza Dante (Pl. EF 4), where a marble monument of *Dante*, by Tito Angelini and Solari, was erected in 1872. The crescent-shaped edifice beyond the statue, surmounted by a balustrade with twenty-six statues, was erected by the city of Naples in honour of Charles III. in 1757, the statues being emblems of the virtues of that monarch; it was converted into the *Liceo-Ginnasio Vittorio Emanuele* in 1861. Adjacent (l.) is the *Porta Alba* (1632), with a bronze statue of San Gaetano, whence the Via Tribunali may be entered (see pp. 63, 67).

From the Piazza Dante we ascend gradually by the Salita del Museo (officially Via Enrico Pessina), the continuation of the Via Roma, to (5 min.) the **Museo Nazionale** (Pl. EF 3; p. 68), a large red building. Straight ahead (N.) the street goes on to Capodimonte (see p. 98). — Opposite the entrance of the museum is the *Galleria Principe di Napoli* (Pl. F 3), a covered bazaar built after the plans of Alvino (1876-82) but not much used. — To the S. of the Galleria is the Istituto di Belle Arti (Pl. F 3, 4), an art-school with the *Galleria d'Arte Moderna* (open free on Sun. 10-1), which contains mostly works by Neapolitan artists from the mid-19th cent. onwards (School of Posillipo, Domenico Morelli, the brothers Palizzi, Antonio Mancini, and some sculptures); the collection is to be transferred to the Castel Nuovo (p. 47).

The long Piazza Cavour (Pl. F 3), which extends on the E. side of the museum, is embellished with gardens and a marble bust of

the Irredentist politician *Matteo Renato Imbriani* (1843-1901). To the N.E. the piazza contracts into the Via Foria (Pl. FG3,2). To the right diverge the Via del Duomo (p. 66), leading to the cathedral (4 min.; p. 63); the Via Cirillo, for San Giovanni a Carbonara (p. 62); and the Corso Cesare Rosaroll, for the Porta Capuana (10 min.; p. 62).

On the left side of the Via Foria we next reach the *Botanic Garden* (Orto Botanico; Pl. G2; open until evening), which was founded in 1809 and contains a fine collection of tropical plants. — Adjacent is the extensive poor-house, the *Albergo de' Poveri* or *Reclusorio* (Pl. GH2, 1), one of the numerous charitable institutions owned by the city, begun by Charles III. in 1751 from a design by Fuga, and completed in 1819, with trade schools for the younger inmates. — The crescent-shaped Piazza Carlo Terzo, outside the poor-house (trams Nos. 3, 13, 14, 22, 29), is the starting-point of the light railway to Piedimonte d'Alife (pp. 23, 24).

About ½ M. to the N. of the Reclusorio are the *Ponti Rossi* (trams Nos. 14 and 29), the arches of an ancient aqueduct now superseded by the Serino conduit (p. 253).

III. The Old Town. Eastern Quarters, between the Via Roma and the Stazione Centrale.

Naples contains about three hundred Churches, most of which are lacking in architectural interest. The former architectonic and decorative features disappeared under the baroque additions of the 17th and 18th centuries, which, often showing a brilliant combination of every branch of the fine arts, express the pleasure taken by the Neapolitans in colour, light, and life. Several of the churches built by the Angevins still show the French-Gothic type. Most of them contain numerous monuments, important in the history of sculpture, and are rich in relics recalling the vicissitudinous history of the city. — They are generally closed about noon and not reopened till evening (comp. p. 39).

We begin our walk in the Via Medina (Pl. F5; p. 48; officially Via Emanuele Filiberto di Savoia).

To the left, adjoining No. 49, is a railing enclosing a flight of steps which descends to the church of the **Incoronata** (Pl. F5; adm., see p. 39), the old chapel of the law-courts, which Joanna I. converted (c. 1350) into a hospital-church, enlarged, and endowed with a relic of the Crown of Thorns.

The Interior has been restored since 1926. The frescoes (darkened and partly injured; best seen by ascending a spiral staircase to the left near the entrance of the church) are possibly the work of *Roberto Oderisio*, a Neapolitan trained in the Sienese school, who also adhered to the style of Giotto (comp. p. lxxiii). They are erroneously taken for a memorial of the coronation and second marriage of Joanna I. The ceiling-pictures represent the Seven Sacraments and the Church. In the arch over the entrance-window, on the right, is the Glorification of the Church, with portraits of King Robert and his wife Sancia, attired in purple; on the left, the Extreme Unction. The next arch to the right comprises: (l.) Baptism, (r.) Confirmation; then (r.) the Eucharist, (l.) Confession; above the nave, (l.) Ordination, (r.) Matrimony. Two half-figures in the 'Baptism', one of

which is crowned with laurel, are said to represent Petrarch and Laura, and in 'Matrimony' Dante's features are said to be recognizable; but there is no ground for either statement. On the walls are fragments of Old Testament scenes. — The CAPPELLA DEL CROCIFISSO, at the end of the left (and older) aisle, contains (on the side-walls) other frescoes of the mid-14th cent., in a deplorable condition and most difficult to interpret. — Note the wood-carving above the organ.

Opposite the church is the *Palazzo Fondi*, designed by Luigi Vanvitelli. — At the upper end of the Via Medina is a statue of *Saverio Mercadante* (d. 1870), the composer of several operas. Hence we proceed straight on by the busy VIA SAN GIUSEPPE and a few minutes farther on take the street to the right.

The church of **Santa Maria la Nuova** (Pl. F 5), the elaborate portal of which is approached by a flight of steps, dates from the 13th cent., but was remodelled in 1597-99.

INTERIOR (open in the morning only). The frescoes on the ceiling are by *Fabrizio Santafede, Girolamo Imparato*, and other artists, those on the dome by *Corenzio* (between the windows, the four Franciscan teachers, St. Bonaventure, Duns Scotus, Nicolaus de Lira, and Alexander ab Alexandro). — In the 1st Chapel to the right, the Archangel Michael, formerly ascribed to *Michelangelo*. 3rd Chapel, Crucifixion, by *Marco da Siena*. — The right transept contains the monument of Galeazzo Sanseverino (d. 1467), with sculptures. In the chapel opposite are a beautiful crucifix in wood by *Giovanni da Nola* and frescoes by *Corenzio*. — At the high altar is an ancient Madonna in wood, with saints by *Agostino Borghetti*. — The large CHAPEL OF SAN GIACOMO DELLA MARCA, to the left of the entrance to the church, was erected in 1504 by Gonsalvo da Cordova, 'il gran capitano', whose nephew Ferdinand (1550) placed on each side of the altar the monuments of his two most distinguished enemies: Pietro Navarro (who strangled himself when a prisoner in the Castel Nuovo) and Lautrec, a Frenchman, one of Francis I.'s generals (who died of the plague in 1528, while besieging Naples). The monuments are by *Annibale Caccavello*, a pupil of Giovanni da Nola. The inscriptions, composed by *Paolo Giovio*, testify to the chivalrous sentiments of that period.

The adjoining MONASTERY possesses two sets of *Cloisters*, with tombstones, and a *Refectory* (now forming two rooms), with a Bearing of the Cross and an Adoration of the Magi, two large and retouched frescoes by unknown masters (the evidence is against Ippolito Donzello, late 15th century).

We now return and pursue our route along the Via San Giuseppe, of which the VIA MONTEOLIVETO (officially Via Armando Diaz) forms the continuation. Where the latter expands into a square, there stands, on the right, the *Palazzo Gravina*, now the **General Post and Telegraph Office** (Pl. F 5), erected in 1513 for Ferdinando Orsini, Duca di Gravina, by *Gabriele d'Agnolo*, completed in 1549 by *Gianfrancesco Mormanno;* in 1839 another story was added and the whole structure entirely modernized.

Ascending from this point to the left, past a *Fountain* with a bronze statue of Charles II. (1663), we reach the PIAZZA DI MONTEOLIVETO.

The church of **Monte Oliveto** (Pl. F 5), usually called *Sant'Anna dei Lombardi*, was begun in 1411 by Guerello Origlia, the favourite of King Ladislaus, and continued in the early-Renaissance style.

The church is a flat-roofed basilica without aisles, and contains valuable sculptures; the chapels are opened by the sacristan (gratuity 1 *L.*). In the VESTIBULE (r.) is the tomb (1627) of the architect Domenico Fontana (1543-1607).

INTERIOR (generally open in the forenoon only). To the right and left of the entrance are two beautiful altars dedicated to the Virgin, by *Giovanni da Nola* (1536; right) and *Girolamo da Santacroce* (1502-37; left). — CAPPELLA PICCOLOMINI (1st on the left): fine altar by *Antonio Rossellino* of Florence (about 1475): in the centre the Nativity, in the niches at the sides and in the medallions the four Evangelists. The fine monument of Maria of Aragon (d. 1470), natural daughter of Ferdinand I., wife of Antonio Piccolomini, Duke of Amalfi, is also by *Rossellino*, but was completed after his death by *Benedetto da Maiano;* it is similar in composition to the monument of the Cardinal of Portugal in San Miniato's at Florence. Crucifixion, by *Giulio Mazzoni* of Piacenza (c. 1550; not by *Rossellino*). The Ascension, a picture by *Silvestro de' Buoni* (ascribed by others to the school of *Pinturicchio*). — In the 5th chapel to the left, a statue of John the Baptist, by *Giovanni da Nola*. — In the CHOIR, behind the high altar, are old intarsia work, the monuments of Alphonso II. and Guerello Origlia (by *Giovanni da Nola*), and the sarcophagus of Bishop Vassalo (by *Tommaso Malvito* of Como; 1500). — The OLD SACRISTY (*Cappella della Congregazione di San Carlo*), to the right of the choir, at the back, contains fine intarsia work by *Giovanni da Verona* (d. 1525), restored in 1860, and frescoes by *Vasari*. — The CHAPEL OF THE HOLY SEPULCHRE, to the right of the choir, in front, contains a realistic group in terracotta, executed in 1489-92 by *Guido Mazzoni*, surnamed *Modanino*, representing Christ in the Sepulchre surrounded by seven lifesize figures in a kneeling posture, all alleged to be portraits of the artist's contemporaries: Sannazaro (p. 105) as Joseph of Arimathaea, Pontano (p. 60) as Nicodemus, Alphonso II. as John, beside him his son Ferdinand as Christ. The group was intended for exhibition in a niche; the paint which had been added later was removed in 1925. At the entrance (l.) is the tomb of the jurist Alessandro, by *Malvito* (1491). — CAPPELLA MASTROGIUDICI (1st on the right). Fine marble altar, with the Annunciation and seven small reliefs from the life of Christ, below, by *Benedetto da Maiano* (1489). Several monuments, including that of Marino Curiale, Count of Terranova (1490), who founded this chapel.

The adjacent building, now occupied by public offices, was formerly a *Benedictine Monastery*, where Torquato Tasso was kindly received when ill and in distress in 1588.

Returning to the fountain mentioned on p. 55, we follow, straight ahead, the CALATA TRINITÀ MAGGIORE (Pl. F 4, 5; officially Via César Battisti), No. 53 in which is the palazzo of the deputy (Onorevole) Alberto Gualtieri. The ***Collezione Gualtieri** is a unique collection of paintings, exhibited in the beautiful interior of this palazzo, representing the whole of the Neapolitan school from the 16th cent. to the present day (comp. p. 100; students are admitted on application).

The principal room contains masters of the 17-18th cent.: *Ribera*, Job, St. Sebastian; *Mattia Preti*, Hagar and Ishmael, St. Nicholas; *Salvator Rosa*, Equestrian pictures; *Andrea Vaccaro*, Head of St. Francis; *Solimena*, Transfiguration of a saint, Portrait of Pius VII.; *Stanzione*, Mary Magdalen; *Micco Spadaro*, St. Agatha; *Luca Giordano*, Judith, Sacrifice of Isaac. An adjoining room contains works by *Vaccaro*, the brothers *De Caro*, two pictures from the story of Tobias by *Bernardo Cavallino*, and two genre-pictures by *Giuseppe Bonito*. — Other rooms are devoted to the Posillipo school of landscape painters (from the mid-19th cent.

onwards), e.g. *Antoon Pitloo, Giacinto Gigante,* and *Edoardo Dalbono,* and to the modern school: *Filippo Palizzi* (fine animal-pictures) and his brothers *Giuseppe, Nicola,* and *Francesco; Domenico Morelli; Antonio Mancini* (an extensive special collection); and *Francesco Paolo Michetti* (portrait studies, landscapes).

In the neighbouring Piazza Trinità Maggiore (Piazza Guglielmo Oberdan), with a lofty *Column of the Virgin,* a typical baroque work of 1748, is the church of **Gesù Nuovo** (Pl. F4), or *Santa Trinità Maggiore,* in the form of a Greek cross, built in 1584, with a fine early-Renaissance door surrounded by baroque additions in a façade of faceted ashlar belonging to an older palace (1470). The interior, gorgeously decorated in the baroque manner, contains frescoes by *Solimena* (History of Heliodorus, over the portal), *Lanfranco* (in the spandrels of the dome; the dome itself collapsed in 1688), *Stanzione* (in the apse), *Ribera* (3rd chapel on the left), and *Corenzio* (2nd chapel on the left and elsewhere). The altarpieces are by *Giovanni Bernardino Siciliano* (St. Charles in the 1st chapel on the right; St. Francis Xavier in the 3rd chapel on the right; Madonna and saints in the 2nd chapel on the left) and *Girolamo Imparato* (St. Ignatius in the 3rd chapel on the left; Nativity with monks in the 1st chapel on the left).

Almost opposite the Gesù, at the beginning of the Strada Trinità Maggiore, one of the busiest streets crossing the Via Roma (p. 52), we turn to the right through a gate to the church and convent of **Santa Chiara** (Pl. F4), the chief Gothic edifice in Naples, erected in 1310-49 for Robert the Wise by the Neapolitan *Gallardo Primario,* and restored in 1742-57 in the baroque style by *Domenico Antonio Vaccaro* and other artists. *Giotto's* frescoes were covered with whitewash in the 17th century. The church contains handsome Gothic monuments of the Angevin dynasty and other sculptures. The process of restoration which has been carried out during recent years had extended to the large convent-buildings (p. 58) by the beginning of 1929.

The imposing *Interior, 269 ft. long, 96 ft. wide, and 150 ft. high, is planned like a French Gothic church and resembles a magnificent hall. To the left of the principal entrance is the monument of Onofrio di Penna, secretary of King Ladislaus, with a relief of the Madonna and hermits, by *Baboccio* (1423), converted into an altar. Above are a Madonna enthroned and the Trinity, by *Francesco,* son of Maestro Simone (after 1300). — In front of the organ, above, are eleven graceful reliefs from the life of St. Catherine, executed on a dark ground and resembling cameos, probably by *Pacio* and *Giovanni Bertini* (see p. 58). — Of the principal paintings on the ceiling, the first, the Queen of Sheba, and the second, David playing on the harp, are by *Sebastiano Conca;* the third, David sacrificing, by *Bonito;* the fourth, St. Clare putting the Saracens to flight, by *Francesco di Mura.* The last-named painted also the picture at the back of the high altar (the Sacrament) and that over the principal entrance (Building of Solomon's temple).

The second chapel on the left contains two sarcophagi of the 14th century. — By the 3rd pillar to the left is the altar of the Madonna delle Grazie, with a fresco, almost concealed by frippery, baselessly attributed to *Giotto.* — To the right of the door which leads out of the church on the left side

is the graceful monument, by *Giovanni da Nola* (?), of Antonia Gaudino, a bride of not quite 14 years of age, who died on Dec. 31st, 1529. Opposite is the tomb of Gabriele Adorno (d. 1572), an admiral under Charles V. — The next chapel contains two tombstones of the 14th century. — The CAPPELLA SANFELICE, to the right of the pulpit, which is borne by lions and adorned with reliefs of the 14th cent., contains a Crucifixion by *Lanfranco* (damaged) and an ancient sarcophagus, with figures of Protesilaus and Laodamia, which forms the tomb of Cesare Sanfelice, Duca di Rodi (d. 1632). — The following CAPPELLA LONGOBARDI DE LA CRUZ AHEDO contains on the left side a monument of 1529, and on the right a similar one of 1853.

In the ALTAR SPACE, in front, on the right and left, are two twisted columns from the Castel del Monte (p. 257) or a neighbouring church. — At the back of the high altar is the Gothic **Monument of Robert the Wise* (d. Jan. 26th, 1343), 42 ft. in height, executed by the brothers *Pacio* and *Giovanni Bertini* of Florence. A canopy with rich Gothic decoration and numerous figures encloses a second canopy, in which the king is seated on his throne; below the king is represented in the garb of a Franciscan, lying on a sarcophagus embellished with reliefs. At the top is the Madonna between SS. Francis and Clare. The frescoes in the vaulting are by a Neapolitan master (mid-14th cent.). — In the adjacent NORTH TRANSEPT is the monument of King Robert's grand-daughter Mary (d. 1366), second daughter of Charles the Illustrious and Duchess of Durazzo, afterwards titular Empress of Constantinople, attired in her imperial robes. By the wall to the left, the tomb (by a companion of *Baboccio*) of two daughters of the empress, Clementia (d. 1363) and Agnes (d. 1381), the consort of the last titular Emperor of Constantinople, Giacomo del Balzo, Prince of Taranto (d. 1388). On the left lateral wall, the tomb of two children, a daughter and a grandson of Charles the Illustrious, who died in 1328 and 1344. Here is also the fine tomb of Paolina Ranieri, the faithful friend of Giacomo Leopardi, with a recumbent figure of the deceased, by *Tommaso Solari* (1878). — In the SOUTH TRANSEPT, adjoining the monument of Robert the Wise, is that of his eldest son Charles the Illustrious, Duke of Calabria, who died in 1328, before his father, by *Tino di Camaino* of Siena and *Gallardo Primario* (1332-33). Farther on, to the right, is the monument (by the same artists) of Mary of Valois (d. 1331), the duke's wife. — The chapel adjoining the S. transept on the right is the burial-chapel of the Bourbons, in which are interred Ferdinand I. (d. 1825), Ferdinand II. (d. 1859), Francis I. (d. 1830), and their issue.

A friar conducts us from the S. transept to the two former CONVENTS (alms expected). — The columns and seats in the cloisters of the POOR CLARES' CONVENT (Angevin period) were covered in 1742 with painted majolica tiles made at Capodimonte. — The FRIARY also has large Gothic cloisters. In the chapter-house are a fresco of the late 14th cent. (Feeding of the Five Thousand) and a collection of sculptural remains from 14th cent. tombs. Over the doors of the stairs leading to the dormitory is a fresco of the Madonna by *Zingaro*. The refectory contains a fresco by the school of *Cavallini* (Christ, with saints and King Robert and his family). — In the sacristy of the church is a tapestry of the 15th century.

The *Campanile*, contemporaneous with the church, was destroyed by earthquake in 1456, but was soon afterwards re-erected, with the inclusion of the original bands of inscriptions; the three upper stories, however, were not built till after 1600.

Farther on in the Strada Trinità Maggiore, which is here officially entitled Via Mariano Semmola (No. 12, on the left, is the residence of the senator Benedetto Croce, b. 1866), we soon reach, on the left, the LARGO SAN DOMENICO MAGGIORE (Pl. F4), with an *Obelisk* in the baroque style, surmounted by a bronze statue of St. Dominic, executed by *Vaccaro* in 1737 from a design by

Fansaga. Here we pass through a door and chapel beneath the apse of the church of San Domenico, the principal entrance of which is reached by a courtyard on the E. side.

San Domenico Maggiore (Pl. F 4; adm., see p. 39), erected by Charles II. in 1289 in the Gothic style, is one of the finest churches in Naples, notwithstanding the subsequent alterations it has undergone (the last in 1850-53). The church is 249 ft. long, 108 ft. wide, and 87 ft. high. It contains twenty-seven chapels and presents an imposing appearance, but the cassetted ceiling, added in the 17th cent., does not harmonize well with the rest of the edifice. The most distinguished families of Naples have for several centuries possessed chapels here, with numerous monuments, which are as important examples of early-Renaissance sculpture as those in Santa Chiara are of Gothic art.

The 1st chapel to the right (of the principal entrance), that of the *Saluzzo*, formerly of the *Carafa* family, contains a ruined altarpiece (Madonna with SS. Martin and Dominic and several of the Carafas) by *Andrea da Salerno;* to the left the baroque monument of General Filippo Saluzzo (d. 1852), and to the right the Renaissance *Monument of Galeotto Carafa (d. 1513), by *Romolo Balsimelli*, with medallion-portrait. — 2nd chapel: monument of Archbishop Bartolomeo Brancaccio (d. 1341). — 5th chapel: Baptism of Christ, by *Marco da Siena*.

The *Cappella del Crocefisso (the 7th) contains handsome monuments of the 15th century. The altar was designed by *Cosimo Fansaga*. On the lower part of the altar is a relief of the Miracle of the Crucifix and above the altar is a panel with a painting of Christ crucified (tempera; 13th cent., restored in 1929), who, according to tradition, thus addressed St. Thomas Aquinas: "Bene scripsisti de me, Thoma: quam ergo mercedem recipies?" (Thou hast written well of me, Thomas: What reward wilt thou have?). To which the saint replied: "Non aliam nisi te" (None but thee). On each side of the altar is a picture in the Flemish style (15th cent.): right, Bearing of the Cross; left, Descent from the Cross. To the left of the altar, the monument of Francesco Carafa (d. 1470); on the opposite side, that of another Carafa. The small side-chapel contains the tomb of Ettore Carafa, Conte di Ruvo (d. 1511). The next chapel on the left contains a fresco (Madonna) by an early Neapolitan master, and in the entrance-room on the left is the Madonna della Rosa (14th cent.), with a St. Dominic added c. 1400. On the other side is the beautiful monument of Mariano d'Alagno and his wife Catarinella Orsini, by *Tommaso Malvito* (1507). Adjacent is the monument of Niccolò di Sangro, by *Domenico d'Auria*.

At the entrance to the sacristy, monuments (1342-45) of various members of the family of Thomas Aquinas. — The Sacristy has a ceiling-painting by *Solimena*, and at the altar an Annunciation, attributed to *Andrea da Salerno*. Around the walls, above, are forty-five large wooden sarcophagi with tattered velvet covers, ten of which contain the remains of princes of the house of Aragon. Among these are Ferdinand I. (d. 1494); Ferdinand II. (d. 1496); his aunt and consort Joanna (d. 1518); and Isabella (d. 1524), his sister, widow of Giovanni Galeazzo Sforza, Duke of Milan. The third coffin to the right is that of Ferdinando Francesco d'Avalos, Marchese di Pescara (p. 125), the hero of Ravenna and Pavia, who died of his wounds at Milan in 1525. Above the tomb hang his portrait and his sword. His wife, Vittoria Colonna, the celebrated poetess and friend of Michelangelo, is likewise buried here.

In the South Transept is the monument of Galeazzo Pandono (d. 1514), wrongly ascribed to *Giovanni da Nola*. — From the S. transept a door

leads into a portion of the older church, which contains several monuments, including (in the chapel on the right) those of Tommaso Brancaccio, by *Iacopo della Pila* (1482), and (on the wall to the left) of Porzia Rota-Capece, by *Caccavello* (1563). — Adjoining the sacristy on the right is the treasury (Tesoro), containing a beautiful missal.

The HIGH ALTAR, with Florentine mosaic, is by *Fansaga* (1652). On the Easter candlestick are nine allegorical figures (14th cent.).

In the NORTH TRANSEPT, above the chapel of the Pignatelli, are the monuments of Giovanni di Durazzo (d. 1335) and Filippo di Taranto (d. 1332), titular Emperor of Constantinople, sons of Charles II., with a long inscription in Leonine verse.

NORTH AISLE. The 8th chapel (Santa Maria della Neve) contains above the altar a statue of the Virgin, attended by St. Matthew and St. John the Baptist, the best work of *Giovanni da Nola*, executed in 1536. Here, to the right, is also the monument of the poet Giambattista Marini of Naples (d. 1625), once well known for his bombastic style, with a bust by *Bartolomeo Viscontini*. — 7th chapel, of the Ruffo Bagnara family: Martyrdom of St. Catherine, by *Leonardo da Pistoia* (c. 1520); two tombs of the Tomacelli family (1473 and 1529). — 6th chapel: tombs of the Carafa. — 5th chapel: of the Andrea. — 4th chapel: tombs of the Rota family; altar with a statue of John the Baptist by *Giovanni da Nola;* monument to the poet Bernardino Rota (d. 1575), with figures of the Arno and the Tiber, by *Domenico d'Auria*. — 3rd chapel: Martyrdom of St. John the Evangelist, by *Scipione Pulzone* (latter half of 16th cent.); to the left, tomb of Antonio Carafa, surnamed Malizia (d. 1438). — 2nd chapel, in the style of the 17th cent.: the miracle-working Madonna di Sant' Andrea. — 1st chapel, to the left of the entrance (San Giuseppe): Christ crowning Joseph, by *Luca Giordano;* on the lateral walls, an Adoration of the Magi, by a Flemish master; Holy Family, ascribed to *Andrea da Salerno*.

In the adjacent convent *St. Thomas Aquinas* (p. 17) lived in 1272 as professor of philosophy at the university, and his lectures were attended by men of the highest rank, and even by the king himself. His cell, now a chapel, and his lecture-room still exist. *Giordano Bruno* (p. 252) studied here at a later date. The *Accademia Pontaniana*, founded in 1471 by the learned humanist Giovanni Pontano (p. 68), met here until it was transferred to the Palazzo Tarsia, at the foot of Sant' Elmo. The convent is now occupied by various public offices.

The small church of *Santa Maria della Pietà de' Sangri*, or **La Cappella Sansevero** (Pl. F4; key at the palazzo to the right of San Domenico), at the corner of the Via Francesco De Sanctis and Calata Sansevero, a little to the N.E. of San Domenico, was the burial-chapel of the Palazzo Sansevero (now pulled down), belonging to the Sangri di Sansevero family. The marble works in this chapel — Dead Christ enveloped in a winding-sheet, Cecilia Gaetani, wife of Antonio di Sangro, as Pudicitia, and the 'Man freeing himself from the Net of Error', by Giuseppe Sammartino, Antonio Corradini, and Francesco Queirolo — are by baroque virtuosi of the mid-18th cent., who cultivated an ultra-refined variety of naturalism (comp. p. lxxiii). — By descending the Via Mezzocannone, which leads S. from San Domenico, and then following the second cross-street to the right, we reach the (5 min.) ancient church of *San Giovanni Maggiore* (Pl. F5), frequently rebuilt, with a fragment of a marble screen with a Byzantine relief (12th cent.?) in the left aisle. The adjacent chapel of *San Giovanni de' Pappacoda* possesses a Gothic portal of the school of Baboccio (1415).

We now return to the Largo San Domenico Maggiore (p. 58) and proceed by the Via Nilo and by the Via San Biagio dei Librai farther on. Immediately to the right is **Sant' Angelo a Nilo** (Pl. F4; open until 11 a.m.), erected in 1385. On the right side of the high altar is the *Monument of the founder, Cardinal Rinaldo Brancaccio (d. 1427), by *Michelozzo*, Donatello's assistant, and *Pagno di Lapo Portigiani*, executed at Pisa in 1426-29 but still following the general arrangement of the Gothic monuments of Naples; the exquisite central relief, with the Assumption, is by *Donatello*, perhaps also the caryatid on the right (comp. p. lxxii). — The next side-street on the right, the Via dell' Università, leads down to the university (p. 49). Continuing straight along the principal street, which is here called the Via San Biagio dei Librai, we pass the *Monte di Pietà* (1605), or public loan-establishment, on the right. A little to the left, in the Via San Gregorio, is the church of *San Gregorio* (Pl. FG4), an edifice of 1572, with a carved and painted Renaissance ceiling, and frescoes by Luca Giordano and others.

Crossing the broad Via del Duomo (p. 66) we follow the Via Vicaria Vecchia (Pl. G4) straight on for 3 min., then bend to the right into the Via Egiziaca a Forcella, and in the Piazza Mura Greche turn to the left (near a fenced-in fragment of an ancient wall) into the Strada dell' Annunziata, in which rises the church of the **Santissima Annunziata** (Pl. H4), erected in 1757-82 from the plans of *L. Vanvitelli* on the site of an earlier church founded by Robert the Wise (1318) and renovated in 1343. In front of the high altar is the unpretending tomb-slab of Queen Joanna II. (d. 1435). The sacristy (entered from the 3rd chapel on the right), once a magnificent room but now neglected, and the adjoining treasury have tiled floors and contain frescoes by *Corenzio* and elaborately carved cupboards and mural decoration by *Giovanni da Nola* (left wall of the sacristy, c. 1540), *Domenico d'Auria*, and *Caccavello* (1577). — Adjoining on the left is the entrance-hall of the large *Casa dei Trovatelli*, or Foundlings' Home, established in 1316 and now used as an infants' clinic.

From the N. angle of the Foundlings' Home we may continue straight on to the (3 min.) Stazione Centrale (p. 29) or follow the Via Maddalena, which leads to the left to the piazza within the Porta Capuana. On our right here is the gate (p. 62); opposite us is the church of *Santa Caterina a Formello*, dating from 1519-93, with a dome constructed in 1523 (the first in Naples), rich choir-stalls (before 1566), and majolica pavements in several of the chapels. On our left is the **Castel Capuano** (Pl. G3), usually called *La Vicaría*, founded by William I. and completed by Frederick II. in 1231, once the residence of the Hohenstaufen kings, and occasionally that of the Angevins. In 1540 the various courts of justice were trans-

ferred to this palace, where they remain to this day. The chief entrance is in the Piazza Tribunali (trams Nos. 5 and 25, pp. 32, 33), opposite the Via Tribunali (p. 63). A visit to the corridors and, better still, the courts, affords the traveller a good opportunity of becoming acquainted with the Neapolitan national character. The criminal trials are held in the small chambers overlooking the inner court and begin about midday.

The fine ***Porta Capuana** (Pl. GH3) was begun for King Ferdinand about 1485 by the Florentine *Giuliano da Maiano* to rival the triumphal arch of Alphonso I. (p. 47). The sculptural embellishment was left unfinished, but on the entry of Charles V. in 1535 the gate was decorated with reliefs and statues on the outside by *Giovanni da Nola*. The ugly niche above, with a votive picture, was added after the plague of 1656. Like most of the other gateways at Naples it is flanked by two massive round towers. The encroaching buildings are to be removed.

Outside this gate a piazza, usually thronged by excited marketers, extends E. to the Corso Garibaldi (p. 52), on either side of which are the stations (Pl. H3) of the Caivano and Aversa tramways (p. 34), and of the branch-line to Nola-Baiano (p. 252). The Stazione Centrale is 5 min. S.

Along the right side of the station for Nola the Via Casanova (Pl. H3; tram No. 31, Nos. 16, 26, and 36 by the Via Firenze and Piazza Nazionale, comp. p. 33), continued by the Via Nuova di Poggioreale beyond the large octagonal Piazza Nazionale, runs to the slaughter-house (*Macello*) and the new industrial quarter (comp. p. 41). Opposite, on the slope of the hill of *Poggioreale*, lies the **Campo Santo** (beyond Pl. H2), which has been in use since 1836. From the lower entrance the principal avenue leads to a rectangular space, containing the tombs of the chief Neapolitan families. Farther up is the *Church*, in which a solemn service is held on All Souls' Day (Nov. 2nd; 'Giorno dei Morti'). Through the open doorway beside the church we enter the imposing colonnaded atrium of the cemetery, in the centre of which is a colossal *Statue of Religion*, by Angelini. The cemetery contains numerous chapels erected by guilds and societies. These consist of two apartments, in the lower of which the bodies are buried for about 15 months, until they are completely parched (not decayed) through the action of the tufa soil. They are then removed to the upper apartment and placed in niches covered with marble slabs.

Starting from the piazza within the Porta Capuana, and passing in front of the domed church of Santa Caterina (p. 61), we now follow the Via Carbonara, which leads in 8 min. to the Via Foria (p. 54). On the right, where the street narrows, a flight of steps ascends to the church of **San Giovanni a Carbonara** (Pl. G3), erected in 1344 and enlarged by King Ladislaus and again in the 18th century. Entrance by a side-door to the left.

The ***Monument of King Ladislaus** (d. 1414), by *Andrea da Firenze*, erected c. 1427 by Joanna II., the king's sister, stands at the back of the high altar (restored in 1746). It is still in the Gothic taste and of very imposing general effect. Above is the equestrian statue of Ladislaus; in a recess below, a sarcophagus with the king in recumbent posture, receiving the benediction of a bishop (in reference to the removal of the excommunication under which the king lay at his death); underneath, Ladislaus

seated, with Joanna on his right; the whole is supported by statues which represent the virtues of the deceased.

The CAPPELLA DEL SOLE (locked; gratuity), behind this monument, contains the unfinished tomb of the Grand Seneschal *Ser Gianni Caracciolo*, the favourite of Joanna II., murdered in 1432, also by *Andrea da Firenze* (?). It was erected by his son Troiano and reveals traces of the incipient Renaissance. The frescoes in the upper wall-frieze, representing scenes from the life of Mary and the Acta Sanctorum, are by *Leonardo da Besozzo* of Milan (c. 1442), those on the base (holy hermits) by his assistant *Perrinetto da Benevento*. The majolica tiles of the pavement date from 1440. — The CAPPELLA CARACCIOLO DI VICO, to the left of the high altar, a circular temple erected and ornamented in 1516-57 from the designs of *Girolamo da Santacroce*, contains sculptures by *Giovanni da Nola*, *Girolamo da Santacroce* (John the Baptist), *Caccavello* (altar-relief of the Adoration of the Magi), *Scilla*, and *Domenico d'Auria*, and the monuments of Galeazzo (to the left) and his son, Nicolantonio Caracciolo (opposite). — The CAPPELLA CARACCIOLO DI SANT' ERAMO (the old sacristy; usually locked), on the left side of the church, nearly opposite the entrance, contains paintings by *Vasari* (1546). — At the right of the entrance to this chapel is a Madonna delle Grazie, a beautiful marble statue by *Naccherino* (1571). — On the left, farther on, is a large altar in the form of a chapel, called the CAPPELLA DEI MIROBALLO and consecrated to John the Baptist, with Renaissance sculptures of the 15th cent. (renewed in 1619). — Opening off the narrow wall opposite the high altar is the NEW SACRISTY, with the monument of Scipione Somma, by *Caccavello*, and an altar-relief by *Domenico d'Auria* (Assumption). — Beside the entrance is a fragment of a 14th cent. fresco, representing John the Baptist and the Angel of the Annunciation (the Madonna effaced).

The CONGREGAZIONE DI SANTA MONICA (generally open on great festivals only), with a separate entrance at the top of the flight of steps leading to the church, contains the monument of Ferdinando di Sanseverino by *Andrea da Firenze* (1432). The portal is by the same sculptor.

Near San Giovanni a Carbonara was once the arena for gladiatorial combats, of which, in the time of Joanna I. and King Andrew (1343), Petrarch was a horror-stricken spectator.

From the Piazza de' Tribunali, opposite the principal entrance to the Castel Capuano (p. 61), the busy VIA TRIBUNALI (Pl. GF3, 4; motorbus No. 7, p. 34) leads in a S.W. direction towards the Via Roma. Following this street we pass (on the left, No. 227) the Romanesque entrance of the *Ospedale della Pace* and reach the (4 min.) church of the *Monte della Misericordia* (on the left, No. 254), which contains a high-altar-piece by Caravaggio (The Seven Works of Mercy). Here opens the small piazza of San Gennaro on the right, the column in which, the *Guglia di San Gennaro*, was erected after the appalling eruption of Vesuvius in 1631 to commemorate the succour rendered by St. Januarius. On the summit is the bronze figure of the saint by Finelli.

We next ascend the stairs to the cathedral (principal entrance in the Via del Duomo, see p. 66).

The **Cathedral** (*Duomo;* Pl. G3), originally dedicated to the Madonna, afterwards to *San Gennaro* (*St. Januarius*, the patron saint of Naples), was begun in 1272 by Charles I. of Anjou on the

site of an episcopal church of the 5th cent., continued by Charles II. after 1294, and completed by Robert in 1323, under French influence, as a basilica with nave (flat-roofed) and aisles. In 1456 the church was nearly destroyed by an earthquake, but it was afterwards rebuilt by Alphonso I. During the 17th and 18th centuries it underwent frequent alterations and restorations, but it still retains many of its original characteristics.

INTERIOR. The ceiling-paintings of the NAVE are by *Fabrizio Santafede* (the square ones) and *Vincenzo da Forlì* (oval); the frescoes on the upper part of the lateral walls are by *Luca Giordano* and his pupils. St. Cyril and St. Chrysostom are by *Solimena*. Over the principal entrance is the monument, transferred from the choir in 1599 by the viceroy Olivarez, to (l.) Charles I. of Anjou, (r.) his grandson Charles Martel, titular King of Hungary, and (in the middle) Clementia, wife of the latter and daughter of Rudolph of Habsburg (d. in the same year as her husband, 1295). Above the side-doors (locked) on this side of the transepts are paintings by *Vasari* (1546), representing David playing the harp and the patron saints of Naples; the heads are portraits of Pope Paul III. and other members of the Farnese family.

The 3rd chapel in the S. AISLE is the **Chapel of St. Januarius,** commonly known as the *Cappella del Tesoro*, with a magnificent brass door (open 8-12; the best time for a visit is about midday, at the end of the service). On the right and left are two lofty columns of greenish marble. The Latin inscription on the architrave records that Naples, delivered by the miraculous blood from famine, war, plague, and the fires of Vesuvius, has dedicated this chapel to St. Januarius, its citizen, patron, and protector. The chapel, though its erection was vowed during the plague in 1526, was not built until 1608-37, from *Francesco Grimaldi's* designs and at a cost of a million ducats (about 212,000*l.*). The interior of the chapel, which is in the form of a Greek cross, is richly decorated with gold and marble, and contains seven altars and forty-two columns of broccatello. The painting of the chapel (see pp. lxxiv, lxxv) was entrusted to *Domenichino* in 1630, but of the five oil-paintings on copper four only are entirely by his hand (1st and 3rd altars on the right: resuscitation of a youth, cure of one possessed with a devil; 1st and 2nd altars on the left: healing of the sick before the tomb of the saint, beheading of the saint). The martyrdom of St. Januarius (2nd altar on the right) was completed by Ribera (1646). Still less was Domenichino able to complete the frescoes, as, after many interruptions, he died in 1641. The painting of the dome was thereupon taken up by *Lanfranco*. — On the walls are forty-nine silver busts of saints (1605 seqq.). On the high altar, the frontal of which (usually covered) is a relief in silver representing the arrival of the saint's remains, are (in front, to the left) the silver bust of the saint (1305; for the reception of his skull) and (at the back; no adm.), in a silver shrine, the monstrance with two phials containing the *Blood of St. Januarius*, Bishop of Benevento, who suffered martyrdom under Diocletian in 305 (comp. p. 115). The liquefaction of the blood, which, according to the legend, occurred for the first time when the body was brought to Naples by Bishop St. Severus in the time of Constantine, takes place periodically, the two chief occasions being the 1st Saturday in May, in the evening, in the church of Santa Chiara, followed by a grand procession to the cathedral, and on Sept. 19th, in the cathedral. According as the liquefaction is rapid or slow it is considered a good or evil omen for the ensuing season. By applying to the Sagrestano a day in advance, travellers may often secure a good place near the altar during the solemnity. — The sacristy of the Tesoro (gratuity 1 *L.*) contains pictures by *Stanzione* and *Luca Giordano*, a large number of vestments and sacred vessels, and a copy of the monstrance containing the miraculous blood.

In the S. aisle, farther on, is the CAPPELLA BRANCIA (the 5th), which contains the handsome tomb of Cardinal Francesco Carbone (d. 1405) by *Antonio Baboccio* (?).

In the SOUTH TRANSEPT is the Cappella Caracciolo, with the monument of Cardinal Bernardino Caracciolo (d. 1268). — At the back of the transept, to the right, is the entrance to the CAPPELLA MINUTOLO (adm. daily 10-12; small fee), in the Gothic style, with 14th cent. frescoes, spoiled by repainting. Over the principal altar, monument of Cardinal Arrigo Minutolo (d. 1412), with a relief of the Virgin and the Apostles, by *Antonio Baboccio* (?); triptych of the Trinity on the altar to the left, a good Sienese work by *Taddeo di Bartolo* (or, according to others, *Paolo di Giovanni Fei*). The chapel contains other tombs of the 14th and 15th cent., also portraits of the Minutoli (1410-62) on the lower part of the walls. — The adjoining CAPPELLA TOCCO (Cappella di Sant' Aspreno), on the left, contains the tomb of St. Asprenas, one of the first bishops of Naples.

Beneath the high altar (staircase to the right, with brazen doors; small gratuity) is the *CONFESSIO, or crypt, with ancient columns and beautiful marble ceiling, erected by Cardinal Oliviero Carafa in 1497-1508 and forming the richest example of Renaissance decoration in Naples. The ornamentation is by *Tommaso Malvito* of Como. The Confessio contains the tomb of St. Januarius, behind which is the kneeling statue of the founder, by *Malvito*. — Fresco on the ceiling of the choir by *Domenichino*, the Adoration of the Angels.

The Gothic Cappella Capece Galeota, to the left of the choir, contains a painting of Christ between St. Januarius and St. Athanasius, 15th century.

In the NORTH TRANSEPT, by the door of the sacristy, are the tombs of (r.) Innocent IV. (d. 1254 at Naples), erected by the Archbishop Umberto di Montorio in 1318, partly restored in the 16th cent.; (l.) Andrew, titular King of Naples, Prince of Hungary, who was murdered at Aversa in 1345, probably with the connivance of his young queen Joanna I. To the left of the latter tomb is that of Pope Innocent XII. (Pignatelli of Naples; d. 1696).

In the NORTH AISLE, next the transept, is the Cappella de' Seripandi, with an Assumption of the Virgin, a replica of *Perugino's* fresco (1508), which covered the altar-wall of the Sistine Chapel in the Vatican before it was replaced by Michelangelo's 'Last Judgment'. — In the middle of the aisle is the entrance to Santa Restituta (see below). — In the following chapel: Entombment, a relief by *Giovanni da Nola;* above it, The unbelieving Thomas, a painting by *Marco da Siena* (1573). — In the vicinity (in the nave) is the font, an ancient basin of green basalt, with Bacchanalian thyrsi and masks.

Adjoining the cathedral on the left and entered from the N. aisle (see above; when closed, gratuity), is the basilica of ***Santa Restituta,** the relic of the earliest cathedral of Naples, which was erected in the time of Constantine the Great. When the present cathedral was built this church was shortened, and in the 17th cent. it was remodelled (comp. p. lxiv). In the chapel of Santa Maria del Principio, at the end of the left aisle, is a mosaic of the Virgin with SS. Januarius and Restituta, executed in 1322 by *Lellus*. On the lateral walls near the chapel are two marble altar-screens with *Reliefs of the late 12th cent., each in fifteen compartments, highly interesting examples of late-Romanesque sculpture: to the left, the history of Joseph; to the right above, St. Januarius, then Samson; beneath, St. George. At the back of the high altar, the Virgin with SS. Michael and Restituta by *Pietro Buono*, a good work of a mixed Umbrian and Neapolitan style (forged signature; painted after 1500). On the entrance-wall is the monument of A. S. Mazzocchi, the epigraphist. — The chapel of SAN GIOVANNI IN FONTE (closed; entered from the *Cappella Piscicelli*, the last on the right, which contains a 15th cent. tabernacle), is the baptistery built by Bishop Soter at the end of the 5th century. The small dome is probably the first in Italy in which the transition from

the square to the vaulted part is managed by means of pendentives. It is adorned with well-restored mosaics (Christ with SS. Peter and Paul, miracles, symbols of the Evangelists; 'al fresco' heads of later date).

The *Principal Façade* of the cathedral, in the Via del Duomo, was re-erected by Nicola Breglia and Giuseppe Pisanto (partly from designs by Enrico Alvino) in 1877-1905 in the style of the façades of the cathedrals of Orvieto and Siena. The sculptural decoration is by Francesco Jerace, Domenico Pellegrini, Raffaele Belliazzi, Cepparulo, and other Neapolitan masters. The division of the church into nave and aisles is reflected by three windows (each with three lights) and by three doors, of which that in the middle is the original entrance of Baboccio (1407). At each side is an uncompleted tower.

The Via del Duomo (Pl. FG3, 4; tramway, see pp. 32, 33), diverging from the Via Foria (p. 54), runs nearly parallel with the Via Roma. Many of the densely packed houses of the old town were demolished to make way for this street, which extends down to the sea. Adjoining the cathedral on the right (as we leave it) is the extensive *Archiepiscopal Palace* (Pl. G3; 13th cent.), entirely restored by Cardinal Filomarino in 1647. The principal façade is in the Piazza Donna Regina.

Opposite the principal façade is the more recent of the two churches of **Santa Maria Donna Regina**, belonging to an old convent liberally furnished by Maria of Hungary (d. 1323), consort of Charles II. of Naples. The *Tomb of the foundress, by *Tino di Camaino* and *Gallardo Primario* (1325-26; comp. p. lxxii), is to the left of the high altar in the 'new' church (1620; entered from the sacristy). The 'old' church (14th cent.), at the back of the present edifice, has been converted into the **Museo Donnaregina** (entrance at Vico Donnaregina 25; closed in 1930), containing *Frescoes by Giotto's contemporary, *Pietro Cavallini*, and his school (c. 1308). The upper portion of the Last Judgment (N. wall) and some of the scenes from the Passion (at the entrance) are by the Roman master's own hand; the legend of St. Elizabeth of Hungary is ascribed to a Sienese artist. The fine coffered ceiling, with the admirable wood-carving in the middle of it, is probably by *Pietro Belverte* (beginning of the 16th cent.). — In the Strada Anticaglia (Pl. GF3), a little to the S.W., are two arches and a fragment of the walls of an ancient *Theatre*, in which the Emperor Nero appeared as an actor.

Farther down the Via del Duomo, to the right (No. 288A), is the **Palazzo Cuomo** (Pl. G4), an imposing early-Renaissance building, erected in 1464-88 for Angelo Cuomo, probably by Florentine architects. The original site being in the line of the new street, the palace was re-erected about 65 ft. farther back in 1882-86 and opened as the **Museo Civico Filangieri**, with col-

lections presented to the city by Prince Gaetano Filangieri (d. 1892). Adm., see p. 39; closed in summer. Catalogue (1888), 10 *L.*

The large vestibule on the GROUND FLOOR, adorned with mosaics by Salviati in the style of the 14th cent., contains weapons, sculptures, etc. — A winding staircase ascends to the FIRST FLOOR, which forms a tasteful exhibition-hall. Here are artistic weapons of the 16-18th cent., two Italian chests of the 16th cent. (immediately in front), gems, enamels (Nos. 1023 and 1025, in the foremost table-case, are by *Pénicaud* of Limoges), and about 60 paintings. Among the last are (beginning with the right wall): 1464. *Andrea Vaccaro*, St. Agatha; 1466. *Giulio Campi*, Madonna; 1438. *Bonifazio*, Descent from the Cross; 1469. *Jan van Eyck* (or *Patinir*), Madonna; 1489. *Bernardino Luini*, Madonna with the donor, a lady of the Bentivoglio family; 1455. *Ribera*, Head of John the Baptist; in the second half of the room, 1484. *Federigo Barocci*, Female portrait; back by the left wall, 1439. *Jan Steen*, Tavern; 1491. *Salvator Rosa*, Three horsemen; 1506bis. *Sandro Botticelli* (not Domenico Ghirlandaio), Male portrait; 1440. *Ribera*, St. Mary of Egypt; in the second half, *Filippo Palizzi*, Portrait of his brother Giuseppe; 1493. *Boucher*, Venus; in the gallery, 1446. *Van Dyck*, Christ on the Cross; 1470. *B. Luini*, St. Praxedes. — Also, in the gallery, Italian majolica, porcelain from Capodimonte, etc.

We now return to the VIA TRIBUNALI and follow it to the left towards the Via Roma. Immediately to the right opens the small Piazza dei Gerolomini, with the church of **San Filippo Neri** (Pl. G 3), or *Chiesa dei Gerolomini*, erected in 1592-1619, in the baroque style. The façade was rebuilt by Fernando Fuga in 1780. The interior is most lavishly furnished.

Over the principal entrance: Christ and the money-changers, a large fresco by *Luca Giordano;* high-altar-piece by *Giovanni Bernardino Rodriguez* (Siciliano); lateral paintings by *Corenzio*. Fine gilded Renaissance ceiling. The sumptuous chapel of St. Philip Neri, to the left of the high altar, contains a ceiling-fresco by *Solimena*, and that of St. Francis of Assisi (5th chapel to the left) a painting by *Guido Reni*. Near the latter, at the base of a pillar in the nave, is the tombstone of the learned Giambattista Vico (1670-1744; p. 49). The sacristy (entrance to the left) has a ceiling by *Luca Giordano* and an altarpiece by *Guido Reni*, and contains (in a back-room) paintings by the *Cavaliere d'Arpino* (Nos. 1, 51), *Ribera* (2. Self-portrait; 43. St. Andrew), *Stanzione* (5, 20, 25), *Guercino* (21, 26), *Corrado* (23), *Vaccaro* (29), *Andrea da Salerno* (Adoration of the Magi), and others. Catalogue provided.

To the right, farther on, approached by a lofty flight of steps, is **San Páolo Maggiore** (Pl. F 4), built in 1590 by the Theatine *Francesco Grimaldi* on the site of a temple to Castor and Pollux (of the early imperial era). The beautiful portico of the temple remained in situ until destroyed by an earthquake in 1688, and two Corinthian columns with part of the architrave are still to be seen. The church contains numerous decorations in marble, and paintings by *Corenzio, Stanzione, Marco da Siena*, and *Solimena*. The cloisters (entrance at Strada San Paolo 14) are borne by 22 ancient granite columns. During the Roman period this was the central point of the city.

Almost opposite San Paolo, on the other side of the Via Tribunali, to the left, stands the church of **San Lorenzo Maggiore**

(Pl. G 4), rebuilt in the Gothic style by Charles I. of Anjou in 1266-84. The portal and the choir, with its ambulatory and radiating chapels in the northern style, are, however, the only survivals of this period. The plain belfry was built in 1487 in the style of the early Renaissance, and the nave dates from the 17th century.

The INTERIOR (adm., see p. 39) has been under restoration for many years. As it is intended to rescue as much as possible of the Angevin structure, most of the works of art have been concealed from view or removed altogether. In the ambulatory behind the high altar, as we enter from the right side, are the monuments of (1st arcade on the left) Catherine of Austria (d. 1323), first wife of Charles, Duke of Calabria, with a pyramidal canopy and mosaics (p. lxxi); (2nd arcade) Joanna of Durazzo, daughter of Charles of Durazzo, and her second husband Robert of Artois (d. 1393 and 1383; the inscription naming 1387 as the year of the death of both is a later addition), a work of *Baboccio* (1399); below are three Virtues, above them two angels drawing aside the curtain. Then, in the 7th arcade, Charles of Durazzo, strangled at Aversa in 1348 for having murdered his cousin Andrew (p. 65), and, above, Mary (d. 1371), the two-year-old daughter of Charles III.

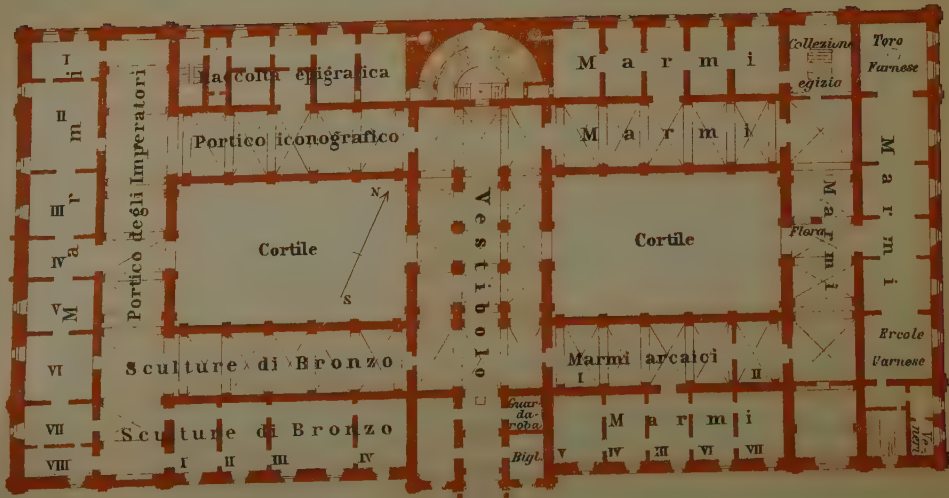
The former Franciscan convent connected with the church was long the seat of the municipal authorities, a fact recalled by the coloured arms of the different Sedili, or quarters of the town, which have been placed near the tower. — Petrarch, when in this convent, witnessed the terrible earthquake of Nov. 25th, 1343; and Boccaccio, when in the church of San Lorenzo (1334), beheld the beautiful princess Mary of Aquino whose praises he has sung under the name of Fiammetta.

Farther on, to the right, at the corner of the Vico del Sole (Pl. F 4), is the rectangular *Cappella Pontano*, the burial-chapel of the humanist Joannes Jovianus Pontanus (d. 1503), erected in the early Renaissance style in 1492. — At the end of the Via Tribunali, to the left, is the church of **San Pietro a Maiella** (Pl. F 4), erected by Giovanni Pipino di Barletta, the favourite of Charles II. (d. 1316; his tomb is in the left transept), and restored in 1914 in the original style. The ceiling-frescoes are scenes from the lives of CelestineV. and St. Catherine of Alexandria, by Mattia Preti (c. 1660). Since 1827 the adjacent monastery has accommodated the CONSERVATORIUM OF MUSIC (*Reale Collegio di Musica*), which has sent forth a number of celebrated composers (e.g. Bellini) and was long presided over by Mercadante (d. 1870). A number of valuable MSS. of Paisiello, Pergolese, and other eminent masters are preserved here. In the garden is a fine monument to *Beethoven* by Francesco Jerace (1926).

IV. The Museo Nazionale.

The Museo Nazionale is situated in the upper part of the town, in the N. prolongation of the Via Roma, where the road to the Piazza Cavour diverges on the right (see p. 53; 1½ M. from the Piazza San Ferdinando; motorbus thence, see p. 34; tramways, see p. 32; underground station Piazza Cavour, 5 min. N.E., see p. 34).

MUSEO NAZIONALE



PIANTERRENO

The **Museo Nazionale (Pl. EF3) was erected in 1586 by the viceroy the Duke of Ossuna from the plans of Domenico Fontana as a cavalry barrack, and in 1616 it was ceded by Count Lemos to the university, which was transferred hence to the Gesù Vecchio in 1780. In 1790 the building was fitted up for the reception of the royal collection of antiquities and pictures, to which in 1816 Ferdinand I. gave the name of *Museo Reale Borbonico*. Here are united the collections belonging to the crown of Naples, the Farnese collection from Rome and Parma, those of the palaces of Portici and Capodimonte, and the excavated treasures of Herculaneum, Pompeii, Stabiae, and Cumae. The Pompeian antiquities, as well as the bronzes from Herculaneum, are unrivalled. — Director, Prof. Amedeo Majuri, superintendent of the excavations in Campania. — Good illustrated guides to the antiquities (1926; 18 *L.*; in English also) and to the picture-gallery (1928; 36 *L.*; by the late director, Aldo De Rinaldis); shortened editions in English 10 *L.* each.

The Entrance is in the Piazza Museo, between the Via Roma and the Piazza Cavour, opposite the Galleria Principe di Napoli (p. 53). Admission, see p. 39. Passports are inspected in the office to the right, in the archway. Sticks and umbrellas must be given up at the *Guardaroba* (cloak-room), to the right (20 c. per article, to be paid in advance).

The following is a sketch of the general arrangements: —

A. Ground Floor (Pianterreno; comp. the Plan).

East Wing or Right Side: *Marble Sculptures* of the *Archaic Period* (p. 70), of the *First Golden Age* (5th cent. B.C.; p. 71), of the *Second Golden Age* and the *Hellenistic Period* (p. 73); *Egyptian, Terracotta, and Prehistoric Collections* (p. 75); *Fragmentary Sculptures and Architectural Remains* (p. 75); *Coloured Marbles* (p. 76).

West Wing or Left Side: *Greek Portraits* (p. 77); *Inscriptions* (p. 78); *Roman Portraits and Reliefs* (p. 78); *Large Bronzes* (p. 79).

B. Entresol (Mezzanino).

East Wing: *Ancient Frescoes* (p. 82). — West Wing: *Ancient Mosaics*, including the Battle of Alexander (p. 85).

C. First Floor (Primo Piano; comp. Plan, p. 87).

East Wing: *Terracotta Figures* (p. 86); *Small Bronzes* (p. 86); *Articles of Food from Pompeii*, and *Papyri* (p. 88).

D. Second Floor (Secondo Piano; comp. Plan, p. 89).

East Wing: *Ancient Glass* (p. 89); *Gold and Silver Ornaments* (p. 90); *Weapons, Coins, Cut Stones, Vases* (p. 90).

E. First Floor (comp. Plan, p. 87).

West Wing: *Picture Gallery* (p. 91); *Tapestries*, in the central hall (p. 91).

A. Ground Floor.

Leaving the entrance-gateway we pass into a large **Vestibule** (*Vestibolo*), divided by pillars into three parts, at the end of which are the stairs ascending to the upper floors (pp. 82 seqq.). By the entrance-wall, to the right and left, are two large *Cipollino Columns*, with archaistic Greek inscriptions (found outside Rome, on the Via Appia, in a sanctuary of Demeter built by Herodes Atticus).

In the middle aisle of the vestibule, to the left, 6780. *Base from Puteoli*, which once bore an equestrian statue of Tiberius and shows in relief the personifications of 14 towns in Asia Minor which the emperor rebuilt after the earthquake of A.D. 17; to the right, 6232. Honorary statue of *Eumachia*, a priestess of Pompeii (p. 153), erected by the fullers; opposite, to the left, 6233. Honorary statue of *Marcus Holconius Rufus*, a Roman military tribune, five times mayor of Pompeii (in the guise of Mars Ultor, as represented in his temple in the Forum of Augustus at Rome).

In the side-aisles of the vestibule are various sculptures, including statues of a distinguished family of Herculaneum. Right aisle: 6167. *M. Nonius Balbus*, the father (head modern); 6249. A daughter; (in the centre) 6104. Equestrian statue of a son, found in the so-called Basilica at Herculaneum. Left aisle: 6168. *Viciria Archais*, the wife of Balbus; 6244, 6248. Two other daughters; 6246. A son; in the centre, 6211. Equestrian statue of the father, also found in the Basilica at Herculaneum.

The ****Collection of Marble Sculptures** occupies the whole of the right wing of the ground floor and half of the left. The front half of the right wing was still closed for repairs in 1930; the temporary entrance is through the courtyard (Cortile). When it is reopened, we pass through the first door in the right aisle of the vestibule.

Portico of the Archaic Sculptures (*Marmi Arcaici*). At the entrance, draped female statue without arms or head. To the left is a small *Sacellum* of shell-limestone, with a goddess enthroned. To the right: 129181. Fragment of a fine head in marble; *6556. Greek *Tombstone*, with a relief of a man playing with his dog (1st quarter of the 5th cent. B.C.; from the Borgia Collection; comp. p. lvii), the most developed of the extant replicas of this subject, a favourite one among the sculptors of the late-archaic Greek period; 6007. Archaistic copy of an *Athena Promachos* of the 6th century.

In the middle: *6009, *6010. *Harmodius and Aristogeiton*, the Athenian tyrannicides, copies of the famous bronze statues by Critius and Nesiotes set up in the market-place of Athens in 477 B.C. (comp. p. lvi); the head of Aristogeiton is now correctly replaced

by a plaster cast of a bearded head in the Vatican, which is nearer to the bronze original than the earlier known herma-copy at Madrid (so-called Pherecydes; cast adjacent).

The two conspirators murdered Hipparchus, the brother of the tyrant Hipplas, shortly before the Pisistratids were driven out of Athens, and soon after 510 B.C. the young city-state erected honorary statues to them on the Acropolis. These were the work of the sculptor *Antenor*, and were carried away by Xerxes in 480 B.C. On regaining their city, the Athenians made it one of their first duties to set up new statues of their champions of liberty.

In the middle of the second section, 6416. So-called *Farnese Gladiator*, a falling warrior, wounded and bleeding (head and arms modern), a not particularly well executed, and possibly inaccurate, copy of the work by Cresilas erected on the Acropolis c. 450 B.C.

6006. So-called group of *Orestes and Electra*, a work belonging to the eclectic style introduced by Pasiteles towards the end of the Roman Republic (p. lxii). It is quite uncertain what these two nude figures represent and their juxtaposition here is quite arbitrary. The youth is an insipid copy of an archaic bronze figure. The head of the girl also betrays an archaic model, but her body is in the Hellenistic style. — To the right, 109621. Fine *Head of a Woman*, with archaistic coiffure.

*6008. *Statuette of Artemis Striding*, from Pompeii, with traces of painting and gilding. This is a copy, diminished but quite faithful in style, of a chryselephantine statue executed by Menaichmos and Soidas at the end of the 6th cent. B.C. for the city of Calydon and brought to Italy by Augustus after the battle of Actium. The work enjoyed great fame in antiquity and is remarkable for its graphic representation of nimble haste and frank gaiety.

We now enter the rooms adjoining on the right, which contain **Sculptures of the First Golden Age** (5th cent. B.C.).

Room III. To the right of the entrance, *6322. Fine *Bust of Athena*, with a severe expression, probably after an early bronze by Cephisodotus, father of Praxiteles; to the right, headless *Statue of a Running Girl* (Nike?) with fluttering drapery, found in Naples; opposite, fine female torso. By the window are two representations of *Aphrodite* in a transparent robe, after a celebrated original supposed to be the work of Alcamenes, a pupil of Phidias; that to the left is well executed, that to the right is inferior. In the entry to Room IV (adjacent on the right) is a Greek *Stele* (6560).

Room IV. To the right, *6005. So-called *Farnese Hera*, a head from a statue of Artemis in the austere style, after an Attic work of the middle of the 5th cent., a complete copy of which was found at Ariccia and was taken to the Thermae Museum at Rome in 1920 (comp. p. lviii).

Towards the window, *6011. *Statue of the Doryphorus* (spear-bearer), a well-preserved copy of the bronze original by Polycletus,

regarded by the ancients as the standard example (*Canon*) of the athletically trained body (comp. p. lviii, 81, 156); 6412. Better copy of the head of the same statue. Opposite the head, 6164. *Head with the rolled fillet of a Victor*, also after a work of Polycletus. By the walls, opposite each other, are two *Reliefs;* 6715. Two caryatids and a seated woman, in a decorative style; 6725. Graces and nymphs dancing, a votive offering.

We now return through Room III into Room VI.

Room VI contains the remains of an Ionic temple of the early 5th cent., discovered at *Locri* (pp. 285, lvi). In the middle are the figures of the two Dioscuri, belonging to a pediment group. The divine twins are said to have helped the Locrians in their war with Crotona, and are represented springing from their horses at the moment of their arrival from Sparta. The figure of the Triton suggests their miraculous ride across the sea; the metallic points were the usual device of Greek sculptors to keep off the birds (comp. p. 80). Adjacent are architectural fragments and pieces of terracotta facing. — In the entry leading to Room VII are an Attic *Votive Relief* to an Earth Deity (from Pompeii) and a *Votive Relief* to Hercules.

Room VII. On the central pillar of the entrance-wall, **6727. Relief with the figures of *Orpheus* (r.), *Eurydice, and Hermes*, after an original of the time of Phidias (see p. lvii); the inscriptions are of somewhat later date. By the window-wall, 6304, 6303. *Heads of Athena*, of the period and school of Phidias. By the side-wall (right and left), 6395, 6396. Two *Statues of Aphrodite*, after an original of the same period and school (head of No. 6396 modern); in the middle, 6369. *Female Head*, of the same date and school, probably also representing Aphrodite. Farther on, by the side-wall, 6261. Poor statue of *Apollo* on the omphalos. Adjoining this, to the right, 6393. Fine *Head of Apollo;* the type is that of the most dignified representation of the god, by a contemporary of the youthful Phidias, but this Neapolitan example has, unhappily, been so freely furbished up as to lose most of its individuality. *6024. Pallas Albani, after a work of the time of Phidias and erroneously known as the *Farnese Athena;* the copy is not very good in its execution, being intended for purely decorative purposes, but its general effect is very imposing (see pp. lvii-lviii). — We now return to the portico of the Archaic Sculptures, in the third section of which we note a Warrior (No. 6408; the torso only antique; the motif resembles that of the Harmodius, p. 70) and (right) a Pugilist, and proceed thence into the small Room II.

Room II. In the centre, 119917. Statue of a victorious *Pugilist* wearing a wreath, from Sorrento, executed by Coblanus of Aphrodisias in the 2nd cent. A.D. after a bronze original by an Attic artist of the end of the 5th cent. B.C. By the walls are some

bearded *Hermae* and the statue (No. 6411) of a hastening *Boy* of almost feminine forms (the wound probably a modern addition). — We now proceed straight on.

Portico of the Flora. Immediately to the right is a *Bust of Jupiter Ammon*, remarkable for its vigorous and lifelike expression, in spite of the fact that it is much weather-worn. — Opposite the entrance, 6360. *Statue of Aesculapius*, said to derive from a sanctuary of that god on the Isola Tiberina at Rome. — Also opposite the door, 6073. *Statue of Hermes*, after an original of the 5th cent.; the head is a Roman portrait, in which, however, some traits of the Greek original have been left. — To the right are some draped female figures. — In the middle, 5999. A group said to represent *Neoptolemus with the Body of Astyanax*. (Continuation of the Portico, see p. 75.)

We now enter the rooms adjoining on the right, which contain **Sculptures of the Second Golden Age of Greek Art and of the Hellenistic Period.**

Central Room. 6027. *Statue of Hera*, a poor copy of an original of the Phidian period, the head and limbs modern; by the window, *6306. *Bust of the Bearded Dionysus* after Praxiteles, a replica of the so-called Sardanapalus of the Vatican, on a fine Bacchic altar. Above, on the wall, 6713. So-called *Banquet of Icarius*, a Hellenistic relief representing Dionysus and his followers paying a visit to a victorious poet on the day of his triumph. — Opposite, 6353. *Statue of Eros*, a more complete replica of the well-known Eros of Centocelle in the Vatican. — In the entry to the room on the right (south), 6260. *Fragment of a Head of Zeus*, after the same original as the celebrated Zeus of Otricoli in the Vatican, probably a work of Bryaxis, a contemporary of Lysippus.

Second Room. To the right, 6034. Torso of a youthful *Dionysus* in a sitting posture; *6035. Nude *Torso of a Woman*, from a beautiful supported statue; in front of the window, **Torso of a Seated Man*, an admirable replica of the celebrated Ludovisi Mars at Rome (the original a work of the time of Lysippus); 12442. *Torso of a Satyr*, in the Hellenistic style, of fine workmanship; to the right and left are an unpleasing figure of *Ganymede* and a statue of a *Sea Deity*.

In the entry to the third room, Colossal statue of the *Farnese Hercules*, found in 1540 in the Thermae of Caracalla at Rome. The hero holds in his right hand the golden apples of the Hesperides, the sign of his successful accomplishment of the twelve labours, and leans, faint and weary, on his club. According to the inscription, the work was executed in the Roman period by the Athenian Glycon, who was commissioned to enlarge one of the finest creations of Lysippus for the decoration of a room in the Thermae (comp. p. lviii).

In the THIRD ROOM, to the right, 124325. *Sarcophagus* of Metilia Torquata, with scenes from the myth of Achilles. Farther on, to the left, 6670. Round *Puteal* (well-head), with a relief of seven gods; 6675. *Puteal*, with wine-treading satyrs; 6673. *Marble Vase*, by Salpion of Athens, who has here repeated an earlier motif (Hermes bringing the new-born Dionysus to the Nymphs; comp. p. lxii). By the window is the **Venus of Sinuessa*, a fine torso of the imperial period, named after the place (p. 8) where it was found (1912).

This room is adjoined by two smaller rooms, in the passage to which is an unimportant group of *Hercules and Omphale*, each with the other's attributes (6406).

In the FIRST SMALL ROOM are four recumbent *Statuettes: to the left, 6014. *Dying Persian*, 6013. *Dead Giant*, 6015. *Wounded Gaul;* in the middle, 6012. *Dead Amazon*, marble copies of statues from the famous bronze group erected on the Acropolis at Athens by King Attalus I. of Pergamum to commemorate his victory over the Celts who had invaded Mysia (239 B.C.; comp. p. lix).

In the SECOND SMALL ROOM (*Sala delle Veneri*), in the middle, 6020. *Venus Callipygus*, so called from that part of her body which she uncovers as she enters the bath, coquettishly glancing at her reflection. To the right of the window, *Statue of a Cowering Venus;* the original of the numerous representations of this motif was the work of a Bithynian artist named Doidalsas, who lived in the 1st half of the 3rd cent. B.C.

We now return to the Central Room and proceed straight on to the FOURTH ROOM. In the passage, on the left, 6350. *Head of the Bearded Dionysus* (?). Farther on to the left, 6017. *Venus of Capua*, a poorly executed copy of a fine bronze original of the time of Lysippus. The goddess was represented in the act of using a shield as a mirror. The Venus of Milo in the Louvre, a work of the 2nd cent. B.C., is a freer development of the same original. Comp. p. lxiii. — To the right, 6016. So-called *Adonis of Capua*, freely restored, probably originally a statue of Antinous; opposite, 6019. So-called *Psyche*, fragment of a statue of Aphrodite or of a nymph, of great attraction, although retouched and smoothed down in the 18th century. Above, **Persuasion of Helen*, a Hellenistic relief: Aphrodite endeavours to induce Helen (seated on the left) to follow Paris, who with Eros stands before her; on the cornice above sits Aphrodite's helper, Peitho, the goddess of persuasion, in the form of a dove. — In the passage to the next room, to the right, 6274. Bust of *Jupiter Ammon*.

FIFTH ROOM. To the left, 6022. *Satyr* with the infant Dionysus; 6329. *Pan and Daphnis*, Pan teaching the handsome shepherd to play on the syrinx. To the right, 6318. Statue of *Dionysus* and three statues of *Satyrs*.

Last Room. To the left, 6307. *Dionysus and Eros.* — *6002. Group of the *Farnese Bull* ('Toro Farnese'), a free and enlarged copy of a work by the sculptors Apollonius and Tauriscus of Asia Minor, brought from Rhodes to Rome by Asinius Pollio, the connoisseur and friend of Caesar and Augustus. It was found in 1540 in the Thermae of Caracalla, and the restoration of the group was superintended by Michelangelo. The two sons of Antiope, Amphion and Zethus, avenge the wrongs of their mother by binding Dirce, their stepmother, to the horns of a wild bull. The composition of the original group, which was without Antiope, may be seen by viewing it diagonally, from the left (comp. p. lviii).

We now return through the Central Room to the Portico of the Flora (p. 73). Immediately to the right, in the middle, 6409. So-called *Farnese Flora*, also found in the Baths of Caracalla at Rome. It is a reproduction, for decorative purposes, on a colossal scale of a much smaller original representing Aphrodite. The head, arms, and feet are modern. — Unimportant statues of *Aphrodite* and *Dionysus;* charming statue of the *Hunting Artemis.*

From the Portico of the Flora we pass straight on into the anteroom of the Egyptian collection.

Egyptian Collection. *Anteroom,* painted in the Egyptian style. By the walls are casts of steles in the Museum of Turin. Heads of statues and sepulchral monuments. By the window, 1068. Kneeling figure of a minister, holding a small shrine, with an effigy of Osiris, between his knees; 1016. Sepulchral stele painted with figures (c. 15th cent. B.C.); fine head in basalt (c. 600 B.C.). — We descend the steps into an *Oblong Room,* by the window of which is a glass-case with a few sculptures: 1061. Isis (?); 1065. Torso in black basalt, covered with small hieroglyphics. — In an adjoining *Cabinet* (l.) are fragments of papyri, including part of the 'Book of the Dead' (c. 1500 B.C.) and a report concerning canal-building (c. 250 B.C.). Here also are some scarabaei and other small objects. — The *Second Room* (r.) contains mummies, an embalmed crocodile, alabaster canopi (jars for containing the entrails of the deceased), and statuettes; also fragmentary sculptures of the Hellenistic and Roman periods.

The *Third Room* contains Greek and Roman **Terracottas.** In the case to the left of the entrance, archaic architectonic reliefs from Velletri; to the right of the window and of the exit, architectonic terracottas from Metapontum and a number of votive offerings to a god of health in the form of parts of the human frame (from the same place). More architectonic terracottas, Etruscan figures and coffin-lids, cork models of the buildings at Paestum. — In the *Fourth Room* are terracotta sarcophagi and statues, including one of an actor. The wall-cases contain statuettes and cinerary urns in terracotta; votive offerings (parts of the body) from Curti (near Santa Maria Capua Vetere). — Beyond this room are a series of others containing the **Prehistoric Collection** (temporarily closed), including pre-Hellenic objects from Striano (p. 134) and San Marzano near Sarno, from Cumae (p. 122), Suessula (p. 25), and Capua (p. 21), from the caves of Pertosa (p. 273) and Zachito, and from the rock-tombs of Matera (p. 263); also finds of a corresponding nature from other localities and countries. — We return and reascend the staircase to the anteroom.

The anteroom of the Egyptian collection is adjoined by a suite of five rooms containing chiefly **Fragmentary Sculptures and Architectural Remains.**

Room I. In the middle, 6319. Hellenistic *Statue of Athena* (head modern); to the right of the entrance, large *Fragment of a Relief*, with a female deity seated on the ground. To the left of the entrance, lower part of a figure (probably Aphrodite) seated on a ram.

Room II. To the right of the entrance, 6354. Statue of the dancing *Dionysus* with transparent robes and the nebris (fawn-skin). On the wall to the left of the entrance is a relief representing *Orestes* stealing away from the altar of Apollo at Delphi in order to go to Athens, and cautiously stepping over the sleeping Erinyes. On the rear wall, 6224. Fragment of a colossal figure of a *Giant*, recalling the contest of the giants from Pergamum at Berlin. To the left of this, *Head of a Goddess* with diadem, to the right, Head with curly hair (*Apollo*?), both Pergamenian. In the middle, 6375. *Eros*, encircled by a dolphin, throwing himself into the waves (a purely decorative fountain-group).

Room III. In the middle, 6672. *Trapezophorus* (pedestal of a table) with a Centaur bearing an Eros on his back and, on the other side, Scylla swallowing the companions of Ulysses. By the entrance and the exit are four *Well Heads*, with delicately executed reliefs of garlands. On the side next the window, two beautiful *Candelabrum Bases*. By the entrance-wall, fine *Reliefs:* above, *6687. Scene from a comedy, showing the various types of masks worn by Greek comedians in the 4th centseqq.; 6688. Banquet; 6716. Old shepherdess extracting a thorn from the sole of a shepherd (of whom nothing remains except the foot). Opposite, 6679. Eleusinian initiation, the veiled initiate sitting between a priest and a priestess; 6691. Nocturnal ride; *Masks* and *Oscilli* (round disks, with reliefs on both sides, suspended from the roof). By the window to the left are realistic representations of *Dogs*. In another part of the room are other masks and circular reliefs; by the exit-wall is a group of a *Satyr and Nymph*, a charming but much damaged composition.

Room IV. By the walls are *Sarcophagi* and *Decorative Reliefs*.

Room V. In the centre, lower part of a Statue of *Zeus*. By the walls, *Sarcophagi* and *Decorative Reliefs*.

We now return to Room III and turn to the right into the **Portico of the Coloured Marbles**, which lies in front of the series of rooms just described. At the beginning, in the middle, *Statue of a Woman* with flowing drapery, in marmo bigio; the nude parts, now wanting, were in white marble. 6385. *Statuette of Meleager*, in rosso antico. 6262. Large *Statue of Apollo*, in basalt. Statuette and two statues of a *Kneeling Barbarian*, used as a support, probably after a Pergamenian model. In front of the glass door, 6278. *Diana of Ephesus*, in yellow marble, with face and hands of bronze. Three figures of *Isis*, in a black garment. 981. *Hermanubis*, with

the head of a dog. 975. *Serapis* enthroned. In the middle, 6281. Seated figure of *Apollo* in porphyry; the parts in white marble are modern. By the window-wall are two *Candelabra*. By the walls are a series of later *Votive Reliefs* to Apollo and the nymphs, and two representations of *Mithras* slaying the bull.

We now cross the vestibule and pass through the door opposite.

Portico of the Greek Portraits (*Portico Iconografico*). To the right: 6156. Bust of *King Archidamus* of Sparta, probably the third of that name, who was a contemporary of Lysippus, in the second half of the 4th cent. B.C.; 6126. Statue of a *Poet*, restored as Homer and found (along with Nos. 6210 and 6018, Aeschines) in the theatre of Herculaneum; 6149. Bust of one of the *Diadochi*, formerly wrongly named *Alexander*, but identified by the fillet and the short horns, which mark him as the 'new Dionysus'; 6150. Bust, with a helmet, of *King Pyrrhus* of Epirus, identified by the wreath of oak-leaves; *6155. Admirable bearded *Hermes* (not Demosthenes); *6018. Statue of *Aeschines*, the Athenian orator (389-314 B.C.) and champion of Philip of Macedon against Demosthenes, a statue found in the Villa of the Papyri at Herculaneum (see p. lix); 6154. Bust of an African (*Juba*?); 6162. *Philosopher;* 6238. Small seated figure of *Moschion*, the philosopher and tragedian, with an inscription (head modern).

*6023. *Homer*, an ideal portrait, frequently copied, of the time of the Laocoon group (1st cent. B.C.); it represents the bard as a blind old man possessed, like a seer, by the overwhelming force of his inspired visions of human fate; *6135. Bust of *Euripides*, with an inscription, the best reproduction of the original executed by an important sculptor shortly after 400 B.C.; 6140. *Portrait Statue*, called in turn, without good ground in any case, Homer, Hesiod, and Apollonius of Thyana; 6415. Herma of *Socrates*, bearing a Greek inscription from Plato's Crito ("I am and always have been one of those natures that must be guided by the reason, whatever the reason may be, which, upon reflection, appears to me to be the best"); 6143, *6136. *Philosophers;* *6133. *General;* 6139. *Poet.* — Returning by the opposite wall, 6146. *Herodotus;* 6159. *Antisthenes;* 6130. *Lysias*, with an inscription; 6131. *Chrysippus;* 6163. *Euripides* (?); 6413. *Sophocles*, at an advanced age; 6129. *Socrates;* 6161, 6160. *Euripides;* 6144. Unknown man; 6152. *Philosopher;* 6153, 6147. Unknown subjects; 6151. *General* with a Macedonian helmet (a companion of Alexander the Great); 6158. *Ptolemy Soter* (?); *6148. *Philetaerus*, founder of the royal house of Pergamum. — In the middle: 6236. Double herma of a *Roman* and a *Greek*, the latter wearing a beard (both unknown); 6239. Double herma of *Herodotus* and *Thucydides*, with inscriptions; admirable Hellenistic-Roman **Portrait Statue*, without a head.

In the middle of the Portico Iconografico is the door leading to the **Collection of Inscriptions** (*Raccolta Epigrafica*). This comprises upwards of 2000 Latin inscriptions, others in Oscan and other dialects, on stone and bronze tablets, and engraved (graffiti) and painted (dipinti) mural inscriptions from Pompeii. These are mostly epitaphs, but include also honorary and other inscriptions.

The W. end of the Portico Iconografico is adjoined by the Portico of the Emperors (*Portico degli Imperatori*), which contains chiefly **Roman Portraits,** though there are a few Greek ones in the N. part. Immediately to the right, 1037. Small head of a *Ptolemy* from Egypt; 6187, 6185, 6186. Three heads of the so-called *Seneca*, but really of a Hellenistic poet, most probably *Callimachus*, frequently copied (see p. lix); 6127. *Chrysippus;* 6128. *Zeno;* 6142. *Posidonius*, with inscription; 6141. Bust of an aged Greek *Warrior*, the original of which must evidently have been a statue, not a bust, in a pose of vigorous action; 6028. *Roman Bust* (early imperial period); 6025. Roman bust wrongly named *Brutus*. In the middle of the room, admirable **Herma of a Greek Philosopher*. — By the other wall: 6194. *Small Head of a Woman* enveloped in a veil, a fine Hellenistic work; nine excellent *Roman Portraits* of the early imperial period. Farther on, 6070. *Roman Bust* of the time of the Antonines; 6079. *Marcus Aurelius;* 6081. *Lucius Verus;* 6031. *Antoninus Pius;* 6092. *Marcus Aurelius;* 6075. *Hadrian*. Beyond the doorway, 6060. *Claudius;* 6046. So-called *Caligula*, but more probably a statue of Gaius Caesar, grandson of Augustus; 6043, 6052. *Tiberius*. — By the window-wall, 109516. Fine head of one of the *Claudii*. — In the middle, 120424. *Head of a Woman*, 6029. *Seated Figure of a Matron* (not *Agrippina*), both of the Claudian period; *6033. Bust of *Caracalla;* *6030. Statue of *Antinous*, the favourite of Hadrian (see p. lxiii).

The Portico of the Emperors is flanked by a suite of eight rooms containing **Roman Statues, Busts, Reliefs, and Architectural Fragments.** The last three rooms contain also Roman bronzes. We begin with the room farthest to the N.

Room I, with Roman portraits of various epochs. To the right of the entrance, 6169. *Old Man* with a large hooked nose (early imperial period). At the end, 6106. Colossal bust of a *Dacian*.

Room II. Flanking the right entrance, two busts of *Hadrian*. At the left entrance, 6071. *Antoninus Pius;* in the middle, 6078. Colossal head of the same emperor. The two statues opposite the exit represent *Trajan* (6072) and *Lucius Verus* (6095). The busts between them are *Plotina*, the wife of Trajan (6032; to the left), and *Faustina the Elder*, wife of Antoninus Pius (6076). Five *Reliefs* from the so-called Temple of Neptune at Rome, three with upright barbarian figures (representing nations subdued by the Romans), two with weapons.

Room III contains Roman architectural fragments, a colossal

head of *Titus*, a colossal statue of *Tiberius*, and a fine bust of a *Girl*, bearing a striking resemblance to Tiberius (No. 6193, in the middle).

Room IV. In the middle, 6038. Colossal head of *Julius Caesar;* to the right and left of the last, 6041, 6044. Two statues probably representing *Octavia*, the sister of Augustus, and her son *Marcellus*, both from the Macellum at Pompeii. Below the window: 6050. Head of *Nero* as a boy (?); 6190. Head of the younger *Agrippina*.

Room V contains two colossal heads of *Vespasian* and a smaller head of the same emperor (6066, in the middle). Architectural fragments. *Statue of an Imperator*, restored as Julius Caesar.

Room VI. Fragments of *Portrait Statues* in bronze. In the middle, under glass, *Bust of Galba*(?), in silver.

Room VII. Opposite the entrance, colossal bust of *Zeus*, a beautiful and vigorous conception after a model of the 4th cent. B.C., found in the Temple of Jupiter at Pompeii. In the middle, two marble groups, from Formia (pp. 5, 6), of *Nereids on Sea-Horses*, excellent copies, of the Claudian period, of Attic originals of the 4th century. By the window, marble statue of *Apollo*, in an attitude of repose, his right hand on his head, the left elbow supported by a small figure of Hecate. This statue and the five well-executed portrait-statues of the 1st cent. A.D. (two male nudes as heroes, a third offering sacrifice, and two female figures in cloaks) were also found at Formia.

Room VIII. Wall-paintings, statuettes (976. *Isis*), and other objects found in the *Temple of Isis* at Pompeii. In the middle: 6290. Charming little *Head of a Girl*, after an original of the 5th cent.; on the left of the left exit, 4991. Bronze herma of *C. Norbanus Sorex*, with an inscription on the shaft.

The S. end of the Portico of the Emperors, Rooms I-V beyond this portico, and the portico behind these are devoted to the ****Collection of Bronzes** (*Sculture di Bronzo*), most of which are from Herculaneum, a few only from Pompeii. Their respective origins are distinguished by their different colours, due to the different effects produced by the material in which they were embedded (comp. pp. 131, 144, 145). The bronzes of Herculaneum are of a dark, black-green hue, while those of Pompeii are oxydized and of a light, bluish-green colour. The number and magnitude of the works in this unrivalled collection afford an excellent insight into the high development of this branch of art in ancient times.

To the left of the door between Room VIII and the Portico of the Emperors, *110663. Bronze herma of *L. Caecilius Jucundus*, a banker of Pompeii, an unflattering portrait of a shrewd businessman (comp. p. 88). More in front, 5635. Equestrian statue from Pompeii (p. 167), formerly taken for Nero or Caligula. By the window, 126170, an admirable **Bronze Statuette* found at Pompeii, representing a mortal in the guise of Hermes. It has been surmised

that the head is a portrait of the Seleucid *Antiochus VIII.*, who was surnamed *Grypus* on account of his hooked nose. To judge from its strongly realistic and extremely lifelike character, the statue must have been produced in the Hellenistic period.

Straight ahead are the ****Main Rooms of the Bronzes,** occupying the S. front of the building.

Room I. Bronzes from Pompeii. On a table by the window, *5002. Statuette of a bearded *Dancing Satyr*, which gave its name to the 'House of the Faun' in Pompeii, where it was found; *111495. Youthful *Satyr* pouring wine from a wine-skin into a bowl (missing), a fountain-figure. *5001. Statuette, designed as the support of a vase, of *Silenus* lifting up a snake with a Herculean effort.

In the middle, *5003. So-called statuette of *Narcissus*, but really a youthful Dionysus, a masterpiece of the school of Praxiteles, remarkable for its attractiveness and delicacy of execution.

When the figure was fixed on its present base, in ancient times, it was inclined forward so that its weight rested on the left foot. The play of the hips, however, shows that it originally leaned backwards a little and rested upon the right foot, touching the ground with the heel of the left foot only; and this pose enhanced the expression of dreamy reverie.

By the walls are figures of animals. In front of the left wall and near the right exit, *Apollo with the Bow* and bust of *Artemis*, from Pompeii, not too pleasing artistically. Between the exits is an Angler (fountain-figure).

Room II. Bronzes from Pompeii. Immediately to the left, *5630. *Youthful Apollo*, from which the Casa del Citarista (p. 156) took its name. The left hand originally held a lyre, while in the right was the plectrum, or instrument with which the strings were struck.

The perspicuous and noble modelling, the simple but expressive attitude of the body and limbs, the placid seriousness of the countenance, and the spirit of modesty and severity which inspire the whole creation all combine to mark the figure as an original masterpiece of the first half of the 5th cent., and still more particularly as belonging to the Peloponnesian school of that era. An Apollo of this character, and quite possibly this very figure, which bears at the top the traces of a spike to ward off birds, stood in the market-place of Sparta.

Adjacent is the beautiful **Statue of an Ephebus*, discovered in 1924, a good Peloponnesian work of the mid-5th cent. B. C.

This figure, or its original, which with its physical beauty revealed with an almost classic rhythm appears to be of later date than the Apollo playing a lyre, may have belonged to the group at Olympia of Zeus with the cup-bearer Ganymede, by the younger Aristocles. At Pompeii, at the time of the eruption, it was probably being set up as a taper-bearer (comp. Odyssey, vii, 100), on a circular marble base and holding the branches (Room V, p. 88) which were found near by.

In the middle, *4997. Statuette of *Victory*. The globe is a modern addition; the figure was meant to be hung up by the ring between the wings. In spite of the vehemence of its movement the figure is one of great charm. — 4998. *Statuette of Aphrodite*.

On a column, 125348. *Statuette of a Boy*, in silvered bronze, probably a free copy of a Greek work of the end of the 5th cent., in which the tendencies of the Attic school and the school of Polycletus contend for mastery.

This statuette was found at Pompeii in a workshop, to which it had apparently been sent to receive its silver covering. A conventional branch had been placed in the right hand in order that the figure might serve as the support of a lamp, but this has since been removed. New eyes also had been inserted, but the earlier and better executed pair were found inside the head, into which they had fallen. The treatment of the soles of the feet shows that it originally stood, like the 'Narcissus' (p. 80), on a base of stone, from which many authorities infer that it is a Greek original.

Room III. Bronzes from Herculaneum. By the right entrance, 5600. *Ptolemy Soter*(?), 5596. Portrait of a king of the time of Alexander the Great; farther on to the left, *5633. Wonderfully fine *Head of a Boy*, of the end of the 5th cent. B.C.; 5603. Statuette of a *Girl*, with her hands outspread in supplication, a poor copy of a work of the Peloponnesian school of the 5th cent.; 5614. *Head of a Youth*, an Attic work of the end of the 5th cent., full of vigorous expression; 5590. *Seleucus Nicator*(?); beyond the left entrance, 5607. So-called *Archytas*, a fine original portrait of the 4th cent. B.C., with the head-dress of an athlete. — Opposite the window, *5625. *Mercury Reposing*, a beautiful picture of elastic youth at a moment of relaxation; the way in which the rosettes of the sandals are placed on the soles of the feet and the remains of the caduceus in the hand identify the messenger of the gods. It is a fine work of the school of Lysippus (comp. p. lviii). By the left entrance, in the middle, 5594. *Head of Hercules* with the victor's fillet, somewhat rough in form, but lifelike in expression. On a long stand, 5603-5605, 5627, 5619. Five *Statues of Girls*, wrongly called *Dancing Women*, copies of originals of the Peloponnesian school about the middle of the 5th century. Some of the girls are seeing to their robes; one bore a vessel on her head, another held some object in her outstretched hand. 5592. So-called *Berenice*, the head of a girl after a fine original of the beginning of the 4th century. — To the left of the left exit, 5598. Head with corkscrew curls, so-called *Aulus Gabinius*, but more probably an Alexandrian lady; right, 5608. Archaic *Head of a Youth*, with plaits bound over the forehead and attached curls; to judge from its style, it originated in a school of art which flourished on the island of Aegina at the time of the Persian Wars; it recalls the Aeginetan sculptures in the Glyptothek of Munich. On the right of the last, *4885. Bust with the *Head of the Doryphorus*, with an inscription naming it as the work of the Athenian Apollonius, son of Archias. This head is the best extant copy of the celebrated work of Polycletus (comp. p. 71). 5610. *Head of an Ephebus*, a copy of a work of Polycletus, belonging to the period

when the master had begun to show the influence of the contemporary Attic school; it is more delicate in its forms than the Doryphorus; 4889. Bust with *Head of a Woman* in a severe style, doubtless also a copy of a work of the 5th century. On the left of the right exit, 4896. So-called *Sappho*, a delicate Greek ideal portrait of the end of the 4th cent.; on the right, *5618. Head of the *Bearded Dionysus*, a free and effective copy of a work of the school of Myron, and probably the finest embodiment of the ideal of the god. This head was formerly called Plato, before the features of the philosopher were known. Opposite the window, 5624. *Sleeping Satyr*.

Room IV. Bronzes from Herculaneum. Near the entrances: *5616. So-called *Seneca* (comp. the marble replicas at the beginning of the Portico of the Emperors, p. 78); 5602, 5623. Two Hellenistic portrait-busts, probably philosophers. Opposite, 5588. Greek portrait of a beardless man; 5634. So-called *Scipio*, probably the portrait of a priest belonging to one of the Oriental cults naturalized in Italy. In the left glass-case, mouths of conduits. In the right glass-case, small busts of *Zeus*, *Hermarchus* (the follower of Epicurus), *Demosthenes*, and *Epicurus;* a small female head of the Claudian period; statuettes of two *Satyrs*, a youthful one dancing with the thyrsus and a bearded one dancing and playing the double flute (like the Borghese Satyr at Rome). In the middle: 5628. Statue of a *Drunken Satyr*, a somewhat rude copy of a coarsely realistic work of the Pergamenian school (fountain-figure; the water ran out of the wine-skin); 4886, 4888. Two graceful *Gazelles;* 5626, 5627. Two *Wrestlers* on the point of engaging.

We now return to the Portico of the Emperors and pass to the right, near No. 5595. *Augustus* as Jupiter, with thunderbolt and sceptre.

Portico of the Bronze Portrait Statues. To the right, 5615. *Tiberius*, or his brother *Drusus*, with the toga drawn over his head as was usual in offering sacrifices. To the left, 5593. *Claudius*. To the right, 5589. *Livia* with her hands raised in prayer. In the middle, 4904. *Horse*, pieced together from the remains of four horses of a quadriga; the small figures (5004, 5005, 5013, 5016) were attached to the chariot. The room contains also honorary statues of citizens of Herculaneum (5597. Marcus Calatorius).

B. Entresol.

On the landing between the two staircases to the upper stories is the upper part of a colossal statue of *Jupiter Enthroned* (6266), from Cumae. In the right wing of the Entresol (*Mezzanino*) is the ****Collection of Ancient Mural Paintings** (*Affreschi Pompeiani*) from Herculaneum, Pompeii, Stabiae, and other cities. Comp. pp. lx, lxiv. We first enter a flight of well-lighted rooms.

Room I. On the walls: to the left, *9008. Hercules finding his infant son Telephus suckled by the hind, under the protection of the mountain-gods. — 9110. Achilles discovered among the daughters of Lycomedes; 9104. Achilles in his rage drawing his sword against Agamemnon, but restrained by Athena (fragment); *9105. Abduction of Briseïs from the tent of Achilles to be led to Agamemnon; 9112. Sacrifice of Iphigenia; *9109. Achilles being taught the lyre by Chiron; *9559. Wedding of Zeus and Hera; 9108. Helen embarking in the ship of Paris; 116085. Discovery of Achilles (as above). — 9249. Mars and Venus; 9257. Punishment of Cupid; 109751. Ulysses carrying off the Palladium from Troy. — 111210. Death of Laocoon; 9001, 111474. Hercules punishing the Centaur Nessus for his assault on Deianeira; 9042. Punishment of Dirce (comp. the 'Farnese Bull', p. 75); 111475. Europa and the Bull; *111473. Pan and the Nymphs; 8980. Meleager and Atalanta after the hunt of the Calydonian boar. — 9049. Theseus after the slaughter of the Minotaur, with the Athenian youths and maidens he has liberated. — In the middle, six *Paintings on slabs of white marble (five of them from Herculaneum, the sixth, No. 109370, from Pompeii; comp. p. lx): 9560. Contest of a Lapith and a Centaur; 9562. Latona and Niobe with three daughters, two of whom are playing with knuckle-bones (a scene previous to the destruction of the Niobids; the inscriptions record the names of the different figures and of the painter, Alexander of Athens; this painting is probably a copy, executed in the 2nd-1st cent. B.C., of an original of the 5th cent.); 9564. Youthful warrior springing from a chariot going at full speed (a much admired feat in chariot-racing); 109370. The fate of Niobe and her children (Niobe is holding a boy, while the nurse on the right holds a dying daughter); 9561. Silenus refreshed by the nymphs; 9563. Scene from a tragedy.

Room II. In the middle, 109608. Marble statuette of *Aphrodite*, still retaining its colouring. — On the walls, to the left, 112282. Mars and Venus. — 112283. Sleeping Maenad. — *9111. Orestes and Pylades as captives before Thoas, while Iphigenia comes out of the temple to meet them; to the left of the last, 111439. Iphigenia (fragment); right, 9539. Apollo and Marsyas; *8976. Medea contemplating the murder of her children. — *8992. Hercules, supported by Priapus, and Omphale. — *9286. Dionysus and his train approaching the sleeping Ariadne; 111437. Aphrodite, holding a nest of Cupids, and Adonis.

Room III. In the middle, 6533. *Cupid* (fountain statuette). — On the walls, to the left, 9529. Hephaestus making the arms of Achilles in the presence of Thetis. — 9231, 9236. The Graces; 9043. Theseus and the Minotaur; 9044. Centaurs appearing at the wedding of Peirithous; 9556. Io and Argus; 8898. Europe, Asia, and Africa, the three continents of the ancient world. — 9026. Alcestis

offers to die in place of her husband Admetus, while his aged parents refuse to help him; below, 9012. Infant Hercules strangling the snakes; 9027. Admetus (as above). — 8977. Medea, with her children; 9248. Mars and Venus; 8998. Perseus and Andromeda.

Room IV. In the middle, 111387. Statuette of *Aphrodite*. — On the walls, to the left, 9040. Pero saving the life of her father Cimon, who is starving in prison, by suckling him (a favourite motive, entitled 'Caritas Romana', of the Renaissance artists). — 8968. Death of Sophonisba; *9278. Dionysus and Ariadne; above, 9262. Combat of Pan and Eros in the presence of Dionysus and Aphrodite. — 8984. The Cyclops Polyphemus receiving a letter from Galatea; 9383. Narcissus gazing on his reflection in the water; 8896, 8889. Phryxus and Helle escaping over the sea on the back of a ram (Helle is sinking in the Hellespont, to which she gave her name). — 115396. Theseus abandons Ariadne. In the doorway to the next room, *9180. 'Cupids for sale'.

Room V. In the middle are four paintings on a green and blue ground, the most beautiful of which is a girl plucking flowers (*8834). On the walls, to the left, *9295-9307. Thirteen figures of Bacchantes and Satyrs; *9133-9136. Two male and two female centaurs (the finest the centaur bound by a Maenad and struck by a thyrsus). — *9178 seqq. Youthful genii in various occupations of daily life. — 9551. Zeus crowned by Victory; above, on the left, 8837. Cronos; right, 9454. Demeter; 9134, *9135. Satyr and Maenad; 9202. Marriage of Zephyr and Flora (?); 9456. Dionysus; 9457. Demeter; 9298. Maenad. — 8859, 8870. Nereids; 9022. Toilet-scene; 9021. Concert; 9019. Triumphant actor presenting his mask as a votive offering to Dionysus; 9018. Woman painting a herma; 9023. Musician. — In the doorway to the next room, *9118-9121. Rope-dancing Satyrs.

Room VI. Landscapes. Right wall, *9084. Girl with writing tablet and stilus; 9058. Portrait of a Pompeian couple, according to the latest theory Terentius Neo and his wife. — In the middle are two small glass-cases containing bronze vessels and glass.

We now return to Room IV, and turn to the left into the four divisions of the corridor. The first (IX) is adjoined by Rooms VII and VIII of the Gabinetto Pornografico (opened only by permission of the museum authorities), containing erotic marble sculptures, statuettes, and utensils in bronze and terracotta, paintings, and mosaics, many of them showing considerable humour and artistic merit.

Corridor Division X. To the right and left, 8924, 8919. Scenes from the cult of Isis; to the right, 112222. Conflict between the Pompeians and Nucerines in the amphitheatre of Pompeii; 113197. Caricature of the Judgment of Solomon (?); to the left, 111479. Destruction of Niobe and her children. — XI. To the left, 9009.

Wounded Aeneas; 9010. Trojan horse (night scene); to the right, 120032. Philoctetes; 119691. Judgment of Paris; 111436. Jason and Pelias.

The ***Collection of Antique Mosaics** (mostly from Pompeii), Stucco Embellishments, and further Mural Paintings occupies the left wing of the entresol. — Room I. Mural paintings from tomb-chambers at Cumae, Paestum, Capua, and elsewhere (from the end of the 5th to the beginning of the 3rd cent., the earlier examples entirely under Greek influence, the later in the realistic Oscan manner; comp. p. lix): 123929. Lady and maidservant, 9363. Homecoming warriors, 9352 seqq. Dancers, Shield with the head of Medusa and a Messapian inscription. — Front Room. Mosaics: left, Skull and other symbols, Pugilist, The three Graces, Phryxus and Helle, Cock-fight, Leopard. Near the right niche of mosaics: two fine mosaic reliefs (Hermes and ram, Goddess with poppy-head).

Room II. Mosaics: on the floor, Landscape with accessories; left, 9986. Actor trained by a poet; 9987, 9985. *Comedy scenes (by Dioscurides of Samos, according to the inscription); 124545. The Platonic academy (six philosophers assembled round Plato, with the Acropolis in the background); in the archway, a mosaic portrait of a woman; right, water animals, bowl with doves, other birds; near the entrance, Marriage of Neptune and Amphitrite, Theseus and the Minotaur (twice). — Room III. Mosaics: Animals of the Nile (serving as a threshold in front of the mosaic of the Battle of Alexander, mentioned below), Wild cat with a partridge, Cupid with a wreath of vine-leaves and a wine-vessel, riding on a lion, Garland with masks; Lion and leopard (114282).

Room IV. Back wall: ***Mosaic of the Battle of Alexander*, found in 1831 in the House of the Faun at Pompeii (p. 165), where it served as a pavement. This mosaic is perhaps the only faithful copy preserved to us of an important antique wall-painting (by Philoxenus of Eretria, who in 315 B.C. made a painting of Alexander at the battle of Issus). The mosaic represents the battle of Issus (333 B.C.) at the decisive moment when Alexander, whose helmet has fallen from his head, charges Darius with his cavalry and transfixes a Persian officer, before the latter has time to disentangle himself from his wounded and fallen horse and to mount another held in readiness by an attendant. The chariot of the Persian monarch, who is struck with consternation at the sight of his expiring officer, is prepared for retreat. In spite of the fact that the mosaic contains only four colours and 23 figures (8 Greeks, 15 Persians), it succeeds in giving the impression of a great battle. Comp. p. lx.

Inner Half of Room IV: Portions of Pompeian walls, the decoration of which here incorporates painting and stucco. —

INNER HALF of Room III: Architectural pictures, separate figures (1st cent. A.D.). — INNER HALF of Room II. *Mural Painting from a villa at Boscoreale, with lifesize figures taken from portraits of the Diadochi (Phila, the wife of Demetrius Poliorcetes, with her son Antigonus II. and a worthy pedagogue); in another picture, a table with prizes for running races (both pictures date from the 1st cent. B.C.).

C. East Wing of First Floor.

At the top of the stairs we turn to the left and enter the EAST WING (in the W. wing is the Picture Gallery, p. 91). To the right of the passage which we first enter are two rooms containing **Terracotta Figures.**

FIRST ROOM. Terracottas of the archaic, severe, and classical periods. Cases I and II, on the left and right of the entrance: Terracottas from Locri, including (l.) a fine torso and (r.; 141060) an almost lifesize head. Cases III-IV: Tarentum (note the female mask in IV); adjoining the case, pair of actors, from Pompeii. Case V: Canosa, Egnatia, Ruvo (note the archaic relief of the punishment of Actaeon). Case VI: Paestum. Case VII: Calvi, Cumae, Nola (21201, 21202. Heads of the Dioscuri; below, animal-shaped vases). Case VIII: Capua. Isolated: Atlas (table-support); vases from Canosa with plastic decoration; Jupiter and Juno, from the temple of Jupiter at Pompeii. In the passage, sepulchral steles of a warrior and of a woman.

SECOND ROOM. Terracottas of the Hellenistic period, partly in the style of the Tanagra figurines. Case I (on the left): Canosa. Case II: Ruvo, Tarentum. Isolated: two statues of Ephebi. Case III: Egnatia (in Apulia; some specimens with traces of painting) and Lucania. Case IV: Cumae and Capua. Case V: Nola. Cases VI & VII: Specimens of unknown origin. Cases VIII & IX: Pompeii (Aeneas and Anchises; an old man apparently feeling his pulse, consequently thought to be the celebrated physician Herophilus; a drunken old woman).

From the first terracotta room we cross the passage and enter the ***Collection of Small Bronzes** (*Piccoli Bronzi*), the most complete in existence, which is arranged in seven rooms. It consists chiefly of household utensils, some of artistic craftmanship, mostly from Pompeii, and is admirably adapted to convey an idea of the life and habits of the ancient Italians.

ROOM I. Opposite the window, in a glass-case, on the left, Equestrian statuette of Alexander the Great or one of his officers, found in Herculaneum along with the adjoining horse, which also originally bore a rider, perhaps the antagonist of the king. Equestrian statuette of an Amazon after an original of the middle of the 5th cent. B.C., and possibly a copy of the celebrated work of Strongylion, a contemporary of Phidias. The wall-case to the right (as we enter the room) contains statuettes of gods: to the left, below, Zeus (the best that in which he appears enthroned), Hermes, Isis, Genii, and Victory; on the two upper shelves, from right to left, Lares, Hercules, Artemis, Athena, Aphrodite. In the wall-case opposite, mirrors, archaic handle with Tritons and two

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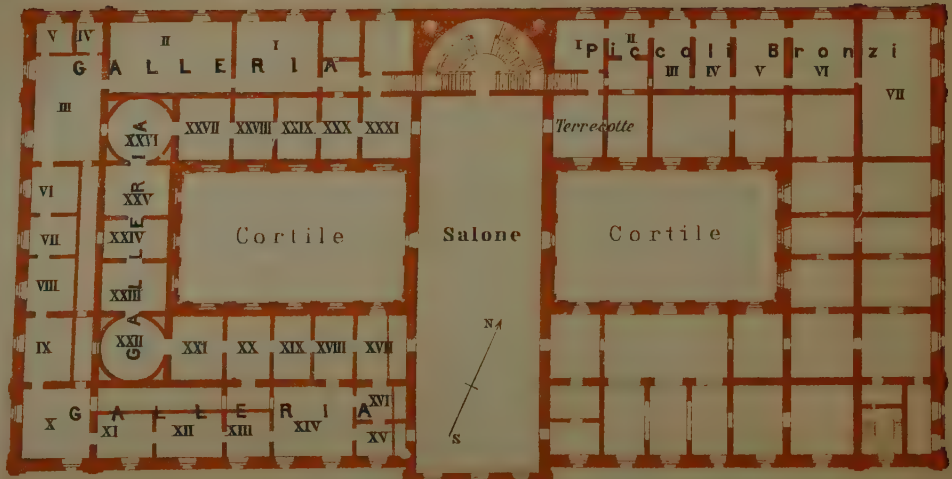


PRIMO PIANO

winged daemons; archaic ornament from a vessel, with Satyr and Maenad; archaic figures in the Etruscan style; Roman statuettes, some in the Egyptian style; and votive offerings in the shape of hands. By the rear wall, figures of animals; dish with a lion. In the middle, marble basin with bust of a child. To the right and left of the window, braziers; in the corner, candelabra.

Room II. In front of the window is a very fine tripod; to the right and left of the window, bronze candelabra. The wall-case to the right contains statuettes of gods: above, Zeus, Athena, Victory on a globe; on the middle shelf, Lares (with small basket and drinking-horn), Hermes, Apollo, Aphrodite; below, Girl poised on a globe, Isis-Fortuna, Dioscurus with pointed cap, Fortuna enthroned. The wall-case to the left contains parts of utensils in the form of busts; to the left, below, bust of Tiberius; on the capital, bust of Augustus; adjoining, figure of a girl; one of the Diadochi, with upraised foot and short horns, marking him as the 'new Dionysus' (comp. p. 77); falling barbarian; four grotesque little men with trays, found at Pompeii in 1925. Silver salvers and bases. — In the room at the back, four chests, and iron stocks.

Room III. To the right and left of the window, tripods with kettles. By the doors and in the right wall-case, superb vessels (notable for the blue patina); many of the handles are adorned with masks, particularly of Medusa (69491, 69493). Dishes with relief-medallions in the centre (73511. Warrior and girl). In the desk-cases by the rear wall, fragments of vessels and dishes, small boxes, and incense altars. In the left wall-case, lamps, often on graceful stands and adorned with statuettes, such as No. 72284 (Seated Silenus) and No. 72199 (Dancing Silenus). Above, dishes with handles and ornamentation.

Room IV. In front of the window are two table-lamps, of which that with the pillar is the finest, four other lamps, an altar, and a statuette of Dionysus on a panther. To the right of the window is a reconstruction of the back of a couch, to the left a reconstruction of a whole couch; the latter has been wrongly restored, but a correct reconstruction is to be found in Room VII. By the doors and on the table are various handsome vessels. To the right of the entrance is a remarkably fine early-Greek hydria (water-vessel; No. 68866). On the right side of the right desk-case are portions of vessels in the form of busts, often provided with rings for lifting; in the middle, bust of 'Africa', with the exuviae of an elephant; fine bust of Artemis. Farther on, to the left, rings, chains, armlets, mirrors (round and rectangular), tesserae or counters of bone, and dice (some of them shaped like knuckle-bones). On the rear wall, fragments of vessels and ornaments. In the desk-cases to the left, fragments of richly ornamented vessels, reliefs in bronze, and fine handles of vessels.

Room V. In the middle, by the window, 73018. Water-heater; 72191. Standing-lamp in columnar form. Farther on, to the right, is a large brazier, like that mentioned at p. 166. By the doors and on the table in the middle are vessels of various kinds and statues serving as candelabra. In the wall-case to the right are small altars in the form of tables, candelabra, tripods, a table-pedestal, hanging-lamps, and a sword. By the rear wall is a case with lamps on graceful stands or attached to small candelabra, also hanging-lamps (among these, No. 110991, the branches which the Ephebus mentioned on p. 80 should hold in his hands as candlesticks) and lanterns. In front, a reconstructed Bisellium (seat of honour). In the wall-case to the left are fine candelabra, lamps (among them a standing-lamp in the form of a tree), and lanterns. By the left exit, kitchener in the form of a fortress, for keeping food warm with the aid of a jacket of hot water.

Room VI. By the left exit and by the window to the left are two kitcheners with taps and heating arrangements; in the glass-case, small heating apparatus, and cist; amphora. In the corner, six fountain jets. By the doors, various handsome vessels. In a wall-case to the left, mathematical instruments, ink-pots, writing-materials, and musical instruments, including flutes, horns, sistra, and part of a small organ; below, round vessels. By the rear wall, balances (usually with one scale only), weights and measures. In the right wall-case, pans with handles, small bottles, strigils, small medicine chests with shelves, small boxes, surgical instruments, some in long cases; below, round vessels. In the middle, big-bellied 'double-boiler' or kitchener.

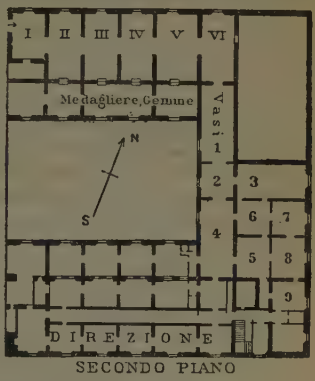
Room VII. In the middle, large *Cork Model of Pompeii*. To the right of the entrance, carbonized bread and grain; bath. — Right wall. Reconstructed couches. Two small glass-cases contain half-unrolled papyri and the ingenious contrivance for gradually peeling off and deciphering the inscribed layers of bark which were rolled on rods and have been carbonized (the collection of papyri is preserved in the National Library, p. 46). Pillar with scenes from the Fullonica (fuller's establishment) at Pompeii (p. 167) referring to the fuller's art. In the direction of the cork model is a desk-case containing receipts for payments made by the banker Jucundus (pp. 79, 163); about 300 of these wax-smeared and inscribed tablets, resembling triptychs, were found in a carbonized box in 1875. By the window, pigments. — Window wall: carbonized plaited and woven goods, etc.; selenite.— Left wall: pigments, food, cooking vessels, kitcheners, models of houses. — Entrance wall: further articles of food. — Over the cases hang *Copies of Pompeian Frescoes*, made soon after the discovery of the originals and thus conveying some idea of the original brilliancy of the colours, which usually fade with a few years of exposure.

We now return to the first room of the Small Bronzes and ascend the winding staircase which begins here.

D. East Wing of Second Floor.

Here we first enter five rooms with some more examples of domestic implements and ornaments.

Room I. On the walls, fine ceiling-paintings. In the wall-cases are vessels, lamps, and figures in **Majolica** (glazed earthenware executed in the Egyptian fashion and found at Pompeii); two groups, adjoining the entrance, represent Cimon and Pero (comp. p. 84). In the middle, clay lamps.



SECONDO PIANO

Room II. On the walls, stucco fragments (in Room III also). In the wall-cases and in front of the window is an admirable collection of **Glass** of every kind, some of the specimens being wonderfully coloured. The outer rows of table-cases contain ivory carvings; in the middle table-case, toilet articles, such as mirrors, cosmetic boxes, little implements for the application of the cosmetics, and combs.

Room III. In the cases, precious glass, plain and parti-coloured. In front of the window, glass *Amphora (rivalling the famous Portland Vase from Rome) with white Cupids and foliage on a blue ground, discovered, filled with ashes, in a tomb in the Street of the Tombs at Pompeii (p. 170). The next isolated case contains a beautiful dish of a brownish colour with blue spots and inlay of gold leaf, and a blue glass dish with a white relief. In the case at the back are dishes, also small chains and other objects in rock-crystal. To the left of the exit-wall, plate with wonderful iridescent colouring. To the right, black dish inlaid with a vine in gold, green, and red glass.

Room IV. By the window is the celebrated **Tazza Farnese*, a vessel of onyx with beautiful reliefs, the largest of its kind, an Alexandrian work of the Hellenistic period.

On the outside is a large Medusa's head in relief. Inside is a group of seven figures, representing the beings to whom is due the exuberant fertility of the Nile Valley. Below, Euthenia, goddess of rain and of the inundation of the Nile, seated, in the garb of Isis, on a sphinx. To the left, seated figure of the god of the Nile. In the middle, the Triptolemus

of the Greeks, or the Horus of the Egyptians, represented as a youth holding a plough in his right hand; to the right, two nymphs or Horae; to the right, above, two wind-gods, representing the Etesian winds, which, according to the ancient belief, were the cause of the rising of the Nile.

The rest of the room is occupied by **Gold Ornaments**. To the left of the entrance, lamp; ear-rings and chains with pearls and precious stones; fibulae (some in an archaic style), clasps, two bullae (worn by Roman boys round their necks and containing amulets), and armlets. Opposite are the most beautiful objects in the collection, in which the fine filigree and granulated work is especially notable; small figures of a bull and a mountain-goat. To the right of the exit, a wreath. Among the chains and armlets the finest are those to the left of the entrance. The two table-cases contain finger-rings.

Room V. **Silver Plate.** To the left of the entrance, medallion with the love-sick Phaedra and her nurse. In front of the window, a pail with somewhat ungraceful reliefs of bathing-scenes. In the middle, silver objects from Pompeii; in the glass-cases on the window-side, two splendid goblets with centaurs, goblets with foliage, masks, and other Bacchic attributes, medallions with Artemis, the youthful Aesculapius, and Apollo, a bronze inkstand inlaid with gold and silver, and an inlaid tablet. In the two isolated cases at the back, goblets with masks and foliage. Silver tableware, mounts from couches, etc.

Room VI. **Weapons.** The arms of Roman gladiators, with elaborate reliefs, contrast with the plain Greek and Etruscan. In the middle, a magnificent bronze dish. — The following rooms contain the collection of vases (see below).

The collection of **Coins** (*Medaglière*) and the **Cut Stones** (*Gemme*) are exhibited in three rooms adjoining Rooms II-V on the S. (three steps lower). The collection of coins includes Greek, Roman, Byzantine, mediaeval, and modern specimens but only three series are exhibited (Graeco-Campanian, Roman Imperial, and the kingdom of the Two Sicilies). Of the *Cameos*, or stones cut in relief, the most noteworthy are in the desk-case near Room IV: 16. Zeus in conflict with the Titans, by Anthemion; 32. Head of Medusa; 44. Fine head of Augustus; 65. Part of the group of the Farnese bull (p. 75), said to have been used as a model at its restoration. Among the *Intaglios*, or stones on which the designs recede (so placed that the designs are seen through the stone), are the following (near Room III): 209. Ajax and Cassandra; 213. Apollo and Marsyas; 392. Bacchante. Cut gems of the mediaeval and Renaissance epochs also are shown here.

Opening off Room VI (see above) is the collection of ***Vases**, one of the most extensive and important in the world, particularly rich in the large ornamental specimens from Southern Italy (comp. p. lix). Nine rooms are now open.

Room 1. Greek vases, chronologically arranged from left to right: left, Proto-Corinthian and Corinthian, then black-figured (mostly Attic) vases; right, red-figured (in a severe, beautiful, and free style). In the middle case of the central row are a large, red-figured, and voluted *Amphora with a battle of Amazons, and the black-figured Athenian prize amphorae. In a glass-case to the left, red-figured *Hydria with the sack of Troy ('Vivenzio Vase').

Room 2. Left, Etruscan búcchero vases (of black earthenware, resembling bronze vessels) and South Italian ware prior to the adoption of red-figured painting (about the end of the 5th cent. B.C.).

Room 3. *Collezione Cumana*, finds made at Cumae (p. 122) in 1856: geometric, black-figured, and red-figured Greek vases; Italic ware; vitreous pastes.

In five more rooms South Italian vases are arranged according to provenance (catalogue: 'Southern Italian Vase Painting', by Vittorio Macchioro, 1927; 15 *L.*). Room 4 (straight ahead from Room 2). Red-figured vases from *Ruvo* (p. 257). In the middle row are the huge amphorae from *Canosa* (p. 256) and *Altamura* (p. 272), probably made at Tarentum: (A) with the funeral pyre of Patroclus, (C) with scenes from the 'Hypsipyle' of Euripides, (D) with a battle of Amazons, (I) with scenes from the underworld. — Room 5 (at the end of Room 4, to the left): *Canosa* (p. 256; 4th cent.). Note the characteristic use of little burial-temples as a border to the pictures. — Rooms 6 and 7 (to the left): Lucania (*Armento, Paestum, Anzi*). — Room 8: Campania (*Sant' Agata dei Goti*, p. 247; *Abella*, p. 252; *Cumae*). — Room 9. Vases from *Egnatia* (p. 263), with white painting on black varnish; Daunian vases (from the Capitanata); 'Vasi Aretini', of red glazed terra-cotta, some stamped in relief.

Retracing our steps we descend the spiral staircase to the first floor and traverse the Central Hall to the picture gallery.

E. West Wing of First Floor.

The **Picture Gallery** (*Pinacoteca*), which occupies the whole of the W. wing of the first floor (comp. the plan, p. 87), cannot compete with the great collections of Northern Italy as a means of surveying the total range of Italian painting, but nevertheless possesses several works of the highest importance. Catalogue, see p. 69. Throughout the rooms, which are to be renumbered, are distributed Sculptures and Works of Art of the Renaissance Period.

We begin our visit with the splendid Central Hall (Salone; 187 by 72 ft.) on the first floor, which is hung with seven **Brussels Tapestries* (Arazzi; book of illustrations 5 *L.*), with scenes from the Battle of Pavia (1525), executed in 1531 for the victor,

Charles V., probably from designs of the Flemish painter *Barend van Orley*. The hall contains also a *Gobelins* tapestry of the time of Louis XIV., *Busts of Roman Emperors* (made in the 16th cent.), fine antique *Marble Bowls*, and an *Atlas* bearing the globe (with constellations; a Roman decorative sculpture after a Hellenistic original). On the floor is a *Meridian*.

Room XXXI (Room I in the catalogue) contains mostly Flemish and Dutch paintings. On the left and right of the entrance: *Pieter Brueghel the Elder*, 16. Perfidy of the world, *1. Parable of the seven blind men (his most important work; both date from 1568). Right wall: *3. *Jacob Cornelisz*, Adoration of the Child (1512); 4. *Konrad Witz*, Holy Family (in a church resembling the Minster at Bâle; c. 1438); 5, 6. *Herri met de Bles*, Landscapes. Exit-wall: 7. *Joos van Cleve*, Crucifixion (triptych of c. 1515, the landscape perhaps by *Joachim de Patinir*); 8. School of *Roger van der Weyden*, Entombment. Left wall: 11. School of *Hugo van der Goes*, Pietà; *12. *Joos van Cleve*, Adoration of the Magi (another triptych, more developed and impressive than No. 7; c. 1535); 14. *Barend van Orley*, Charles V.

Room XXX (II). Neapolitans and Catalans of the 15th century. Right, 19. *Bartolomé Bermejo* (?; of Cordova), Knight; 20. *Colantonio* (?; comp. p. lxxiv), St. Jerome and the lion (after 1450); 21. *Catalonian School*, St. Francis. In the middle, a marble candelabrum pedestal (Romanesque, with traces of the antique).

Room XXIX (III). Sienese and Florentines. Right, 31. *Bernardo Daddi*, Madonna. Right wall: *Masolino*, 33. Assumption, 35. Founding of the church of Santa Maria Maggiore at Rome (c. 1425); *34. *Simone Martini*, St. Louis, Archbishop of Toulouse, crowning his brother, King Robert (predella with scenes from the life of St. Louis; 1317). Exit-wall: *36. *Masaccio*, Crucifixion (part of the Pisan altarpiece; 1426). Left wall: 38. *Matteo da Siena*, Massacre of the Innocents (1468?); 275. *Bartolo di Fredi*, 'Noli me tangere'; 40. *Andrea Vanni*, St. James the Greater.

Room XXVIII (IV). Early Tuscans and Umbrians. Madonnas: right wall, 43.[1] *Raffaellino del Garbo*, 44. a pupil of *Verrocchio*, 45. *Sebastiano Mainardi;* exit-wall, 46. *Botticelli*, 47. School of *Perugino;* left wall, 48. *Lorenzo di Credi*, 49. *Eusebio da San Giorgio* after *Pinturicchio*, 51. *Antoniazzo Romano*. Between the last two, 50. *Raphael*, God the Father and the Madonna, fragments of his earliest altarpiece (painted for Città di Castello in 1500-1; another fragment is at Brescia).

Room XXVII (V). Venetians. Right, 53. *Alvise Vivarini*, Madonna with SS. Francis and Bernard (1485). Right wall: 54. *Antonio Solari*, Madonna and donor; *56. *Giovanni Bellini*, Transfiguration, with a beautiful landscape (early work, c. 1460); at

the sides, *Lorenzo Lotto*, 55. Madonna with St. Peter Martyr (early work, 1503), *57. Cardinal Bernardo Rossi; 58. *Unknown Venetian* (probably not Iacopo dei Barbari), The mathematician Fra Luca Pacioli and a young man (1495). Exit-wall: *Mantegna*, 60. Cardinal Francesco Gonzaga (1462), 61. St. Euphemia (a magnificent early work, damaged; 1454); 59. *Unknown Master*, Male portrait. Left wall: 66. *Bartolomeo Vivarini*, Madonna enthroned, with saints (1465); 68. *Boccaccio Boccaccino*, Adoration of the Child.

Room XXVI (VI; rotunda). Ferrarese. Right, 73. *Ortolano*, Entombment; 80. *Garofalo*, St. Sebastian.

Room XXV (X). Parmesans. Right, *Correggio*, 105. St. Anthony Abbot (1514-15), *106. Betrothal of St. Catherine (c. 1518-19; the religious meaning of the legend and the idea of the ecstatic vision of the saint are here dissolved in a cheerful scene of natural life), *107. Madonna, known as 'La Zingarella' (gipsy, from the head-dress), a charming idyllic composition (early work, c. 1515). Right wall: *Parmigianino*, 110. Madonna, 108. The Roman courtesan Antea (?), a fascinating portrait, 109, 111, 112. Male portraits. Left wall: 121. *Girolamo Mazzola*, Annunciation; 124. *Parmigianino* (?), Male portrait.

Titian Room (XXIV; XI in the catalogue), with masterly portraits of princes painted during the most developed period of the artist, and formerly in the possession of the Farnese family. Right, *127. *Titian*, Philip II. of Spain as prince (c. 1553), a portrait showing the most attractive side of the subject. Right wall: *Titian*, *128. Pier Luigi Farnese, Duke of Parma, the son of Pope Paul III. (c. 1546), *129. Pope Paul III. (Farnese), with his grandsons Cardinal Alessandro and Ottavio Farnese (1545), **130. Pope Paul III. (1543).

Titian's portraits of the Farnese family must be numbered among his greatest achievements as an incorruptible delineator of human character. The pope, still full of immense energy in 1543, at the age of seventy-five, is even more disquieting a few years later as a decrepit greybeard, bent with age but wary of eye. His coarse son, universally detested, appears as a mere man of brute force, the magnificence of his perfectly painted armour notwithstanding, while the grandsons in their turn are characterized as aristocratic schemers.

Exit-wall: 131. *Titian*, Charles V. (studio-piece). Left wall: *Titian*, 133. Cardinal Alessandro Farnese, *134. Danaë, painted at Rome in 1545. Entrance-wall: 136. *Titian*, Repentant Magdalene (late work, 1567).

Raphael Room (XXIII or XII). Right wall: 138. *Andrea del Sarto*, Copy (1524) of Raphael's portrait of Leo X., with Cardinals Giulio de' Medici and Lodovico de' Rossi, which was sent by Clement VII. to the Marchese Federigo Gonzaga of Mantua instead of the original he had promised (now in the Palazzo Pitti at Florence), and afterwards found its way to Naples; even Giulio Romano was deceived till his attention was directed to a sign made

on the copy to distinguish the two works. 139. *Marcello Venusti*, Free copy of Michelangelo's Last Judgment before its repainting; 140. *Giulio Romano*, Madonna of the cat (after Raphael's 'Holy Family' at Madrid). Exit-wall: *141. *Sebastiano del Piombo*, Pope Clement VII. (a sketch on slate); 142. *Francesco Salviati* (*Rosso Fiorentino*), Male portrait. Left wall: *Raphael*, 145. Cardinal Alessandro Farnese, afterwards Pope Paul III. (c. 1512; studio-piece), 146. Madonna del Divino Amore, of the master's Roman period (c. 1518; the actual execution by a pupil); 147. *Sebastiano del Piombo*, Pope Clement VII. (c. 1529; with an effect of strength and repose); 148. *Raphael*, Madonna del Passeggio (copy, the original in England). Entrance-wall: 149. *Raphael*, Madonna del Velo (of the veil) or di Loreto (a school-copy of the vanished original of c. 1512).

Room XXII (XIII; rotunda). Right, *Leandro Bassano*, 150. Fair, 157. Raising of Lazarus; 151-153. *Carlo Saraceni*, Daedalus and Icarus; 159. *Francesco Torbido*, 160. *Scipione Pulzone*, Male portraits. Two marble busts of Pope Paul III. from the studio of *Guglielmo della Porta*.

Room XXI (XIV). Flemish School. 162, 164. *Joachim Beuckelaer*, Market scenes (1566); left, 170, 168. *David de Koninck* (Jan Fyt?), Animal-pictures. Also, Diana riding a stag (with mechanism), a work of an Augsburg silversmith.

Room XX (XV). Right, 176. *Christian Berentz* (of Hamburg), Garden and loggia (1696); left, 184. *Claude Lorrain*, Roman landscape.

Room XIX (XVI). Right, 187. *Rembrandt*, Self-portrait of 1664 (copy). Right wall: 189. *Velazquez*, The topers (Los Borrachos), an excellent replica, resembling a water-colour, of the work at Madrid. Exit-wall: *El Greco*, *192. Portrait of the miniaturist Giulio Clovio, *191. Boy with a firebrand (early works produced in Italy); 193. *Van Dyck*, Christ on the Cross (school-piece). Left wall: *Mattheus Stomer*, 194. Holy Family, 197. Christ as guest; 196. *Pierre Mignard*, Portrait of a cleric.

Room XVIII (XVII). *Giovanni Paolo Pannini*, 200, 201. Architectural pieces, 205, 208. Ceremonial pictures; 202. *Alessandro Magnasco*, Landscape, with monks; *Raphael Mengs*, 204. Victor Amadeus III. of Savoy, 207. Ferdinand IV. of Naples as a boy.

Rooms XVII (XVIII) and XVI (XIX). Neapolitans of the 18th cent.: *Francesco Solimena, Francesco de Mura, Domenico Vaccaro, Paolo de Matteis, Sebastiano Conca*, and *Corrado Giaquinto* (mostly church-paintings with numerous figures). Room XVII: *F. Solimena*, 212. Assumption, 213. Massacre at Chios; 214-216, 218. *F. de Mura*, Designs for ceiling-paintings in Neapolitan churches. Room XVI: 238. *P. de Matteis*, Paradise; 235, 234 *F. de Mura*, Allegorical figures in grisaille.

Rooms XV-XI (XX-XXIV). Neapolitans of the 17th century. Room XV: *Aniello Falcone*, 244. Battle, 243. Retreat; 245. *Pacecco de Rosa*, Jacob and Rachel; 246, 252. *Luca Giordano*, Battle scenes; 251. *Salvator Rosa*, Battle. — Room XIV: right, *Mattia Preti*, 254. The feast of Absalom, 255. Judith, *258. Vision of St. Nicholas of Bari, 259. The prodigal son, 260. The fall of Satan, 263. The feast of Belshazzar; left, 268. *Luca Giordano*, Madonna del Rosario. Also, 16th cent. busts of Roman emperors. — Room XIII: right, *278. *Massimo Stanzione*, St. Agatha; *Bernardo Cavallino*, 281. Judith, *283. Finding of the Cross, 285. St. Cecilia. — Room XII: right, 298. *Ribera*, Drunken Bacchus. Still-lifes by *Giovanni Battista Ruoppolo*, *Baldassarre de Caro*, and others. Basin and tripod of red marble. — Room XI: 311, 312. *Ribera*, St. Jerome; 313. *Giovanni Battista Caracciolo*, St. Cecilia; 387. *Massimo Stanzione*, St. Bruno.

Corner Room X (XXV). Neapolitans of the 16th century. Entrance-wall and opposite wall: *Andrea Sabatini da Salerno*, 319. St. Nicholas of Bari, 327. Adoration of the Magi. Left and right walls: *Giovanni Angelo Criscuolo*, 324. Stoning of St. Stephen, 330. Adoration of the Magi. Bronzes: Infant Hercules (16th cent.); Rape of Helen, by *Giovanni Bologna* (1579).

Room IX (XXVI). Right, 353. *Francesco Romanelli*, Sibyl; 338. *Bernardo Strozzi*, Capuchin; *Giovanni Lanfranco*, 334, 339, 340. Madonnas, 341. St. Mary Magdalene ascending into heaven, 343. Satan bound by the Archangel Michael (1610). Bronze group of Hercules and the Erymanthian boar.

Room VIII (XXVII). Entrance-wall: 348. *Domenichino*, Guardian angel. Right wall: *349. *Guido Reni*, Race between Atalanta and Hippomenes. Exit-wall: 350. *Pier Francesco Mola*, Vision of St. Romuald; 352. *Guercino*, Repentant Magdalene. Two desk-cases contain ivory-carvings and bronze plaquettes by Riccio, Moderno, Caradosso, and other masters of the 15-16th centuries.

Room VII (XXVIII). Mostly works by *Annibale Carracci*. Entrance-wall: 369. Satire upon the naturalistic painter Caravaggio. Left wall: 367. Portrait of a composer. Exit-wall: 366. Group of angels (lunette); 365. The Choice of Hercules (ceiling-painting). Right wall: 363. Pietà; 360. Rinaldo and Armida.

Room VI (XXIX). Entrance-wall: *Bartolomeo Schidone*, 385. Cupid, 386. Holy Family, 373. Christian charity, 374. St. Sebastian nursed by Irene. Right wall: 377. *Artemisia Gentileschi*, Judith. Exit-wall: 379. *Schidone*, Massacre of the Innocents. Left wall: 387-383. *Giulio Cesare Amidano*, Saints.

Room III (VII). Venetians and Lombards. Entrance-wall: 95. *Agostino di Lodi*, Madonna and donors; 97. *Moretto*, Scourging of Christ, a fine and carefully modelled little painting; 98. *Cesare*

da Sesto, Adoration of the Magi; 99. *Giampetrino*, Holy Family. Right wall: 84. *Palma Vecchio*, Madonna with saints and donors; 86. *Pordenone*, Disputation regarding the Immaculate Conception. Back wall: 90. *Sodoma*, Resurrection (c. 1525); 158. *Sebastiano del Piombo*, Male portrait; 92. *Bernardino Luini*, Madonna of the Lily. 89. *Cesare Magni*, Madonna and saints. Also two bronzes: a winged Cupid (15-16th cent.), and a large *Ciborium* with scenes from the Passion, designed by Michelangelo and executed in 1545 by Iacopo del Duca (Siciliano). In front of the other window is the **Cassetta Farnese* (1540-47), a casket of silver-gilt by the goldsmith Manno Fiorentino, with six beautifully cut slabs of rock-crystal by Giovanni Bernardi, representing Meleager and Atalanta, Procession of the Indian Bacchus, Circus games, Battle of Amazons, Centaurs and Lapithae, Battle of Salamis.

Cabinet IV (VIII; the room opening off the right side of the rear wall). 100. *Fra Bartolommeo*, Assumption; 101. *Vasari*, Triumph of justice; 103. *Polidoro da Caravaggio*, Bearing of the Cross.

Cabinet V (IX; adjoining). Four cartoons: 398. *Michelangelo*, Three soldiers (for the 'Crucifixion of St. Peter' at the Vatican; 1541). Opposite, 86654. *Bronzino*, Venus and Cupid; on the right of it, 146. *Raphael*, Holy Family (copy), on the left, 401. *Raphael*, Moses and the burning bush (for the Stanza d'Eliodoro). Opposite the desk-case, bronze busts of *Dante* (c. 1480; school of Verrocchio?) and *Ferdinand I. of Aragon* (c. 1494; probably by Guido Mazzoni).

The adjoining Rooms II and I are used for storing paintings. Beyond the anteroom is a room where copies are on sale.

The large collection of *Drawings and Engravings* (Stampe e Disegni; 19,300 examples in 227 portfolios) is not yet exhibited.

V. The Higher Quarters: Capodimonte, Corso Vittorio Emanuele, Vomero, San Martino.

The Via Roma (p. 52) is continued beyond the Museum by the Via Santa Teresa degli Scalzi (Pl. E 3, 2; trams Nos. 18 and 37-39, see pp. 33, 34), which gradually ascends. From the beginning of this street the Via Salvator Rosa (p. 99) diverges to the left. We follow the Via Santa Teresa and in about 10 min. cross the *Ponte della Sanità* (Pl. E 2), a viaduct constructed in 1809 across the quarter della Sanità which lies below.

Descending the Rampa di San Gennaro to the left 300 paces beyond the viaduct, and then (after 120 paces) down the steps on the right to the Strada San Gennáro, we soon reach the large almshouse called the *Ospizio dei Santi Pietro e Gennáro* (Pl. E 1, 2). On its N. side is the church of **San Gennáro** (Pl. E 1), founded in the 9th cent. on the site of a chapel where St. Januarius was interred (comp. pp. 64, 97), but completely rebuilt, with the exception of the aisle-walls, in the 15th century. The passage leading to the inner court contains badly damaged frescoes from the history of the saint, an important work by *Andrea da Salerno*.

On the right of the church is the entrance to the **Catacombs** of the same name, admission to which is obtained by applying to the porter of the hospice (electric light; adm., see p. 39; trifling fee to the attendant). The Catacombs of San Gennaro, excavated in the yellow tufa (p. 42) and dating back to the 2nd cent., are architecturally far more imposing than those at Rome and possess much better paintings. The extensive network of passages and burial-chambers (cubicula) are constructed on a simple plan. As in other catacombs the graves, either rectangular (loculi) or overarched (arcosolia), are hollowed out of the walls in several rows, one above another. Explorations are now being undertaken in the third and fourth galleries.

Entering on the right of the church and after a few paces to the left, we first visit the *Basilica Cimiteriale*, a chapel where Mass is still said on feast days. This and the next chamber date back to Bishop Paul II. of Naples, who resided in 762-764 at San Gennaro, outside his episcopal city, which favoured Byzantine doctrines. As a protest against the iconoclastic emperors of Constantinople he decorated the catacombs with representations of the saints. In the chapel we note a large figure of Christ (over the entrance), two figures of saints (on the right side), and the bishop's grave (on the right of the altar) with the figure of the deceased between two worshippers.

Next to the chapel, on the left, is the second chamber, called the *First Catacomb*, but more probably the baptistery of Paul II. In front are the remains of the font. In the right recess in the back wall are fine pictures of five holy virgins. The passage on the left of these leads to a series of interesting burial-chambers and arched graves of the 4th cent.; the figure of the Good Shepherd (in the 3rd chamber on the left) and the grave with a peacock (opposite, on the right) are the best preserved. The Priapus column with the Hebrew inscription (in a neighbouring apartment) is spurious. We now return to the first catacomb. In the last recess on the left, near the steps, are seven saints (St. Januarius, p. 64, and his followers). The ceiling-painting, with graceful figures in the panels, dates from the 2nd or 3rd cent., as does also this chamber, which is the largest in the catacombs. — We ascend the above-mentioned steps (to the left, at the back).

Second Catacomb. Over the entrance is a large painting of the 8th cent.: Christ with two angels and St. Januarius. The two front chambers date from the 2nd or 3rd century. Besides the decorations of the arched graves we note especially the painting of the ceiling with numerous antique elements, the Adam and Eve (to the right), and the virgins building a tower (straight ahead; from an allegory of the 2nd cent.). The pictures appear at their best after rainy weather. We pass through the exit at the back and enter some large rooms used as churches in the Byzantine era. At the end of the catacomb is a curious cluster of graves with beautiful paintings of the 5th cent.: right, Lawrence and another deceased person with SS. Peter and Paul, farther to the right the *Tomb of Theotecnus and his family, beyond, the tomb of Proculus; farther on in the left side-passage is (r.) a tomb with pictures of Nicatiola, her mother, and St. Januarius; then, in the right arm of a cross-passage, *Portraits of the Apostles Peter and Paul and (opposite) Vitalia; in the side-passage farther on, to the left, is a tomb with the figure of Heleusinius.

We turn back through the second catacomb, at the entrance to which, on the left, a passage leads to a small non-Christian burial-place, with Greek inscriptions. — Farther on, to the left, a door leads to the *Third* and *Fourth Catacombs*, where the excavations (see above) behind the apse of the church have revealed fresh tombs, including a columbarium. Other excavations in 1929 produced some blocks of masonry with well-preserved lifesize pictures of saints (5th cent.); these are thought to belong to the original burial-church, the apse of which was retained at the reconstruction in the 9th cent. (p. 96).

The small Christian *Burial Ground near San Severo*, at No. 74 in the Via de' Cinesi (Pl. EF2), possesses some good pictures of the 5th century. The burial-chamber of St. Gaudiosus at *Santa Maria della Sanità* (Pl. E2; down by the Ponte della Sanità) has a ceiling-painting (Christ) of the Byzantine period, covered over by a later and larger picture. On the left of the tomb is a passage with the graves of Dominicans, decorated with skeletons (as at Palermo, p. 339); at the end, on the right, is the painted tomb of Pascentius (5th cent.).

The Via Nuova di Capodimonte, continuing the Via Santa Teresa degli Scalzi, ascends straight on to a circular space called the TONDO DI CAPODIMONTE (Pl. E1). The road now describes a long curve to the left and then divides (Capodimonte tramways: Nos. 37-39 to the left, No. 18 red to the right), the N. (left) branch leading to Secondigliano and the S. branch to the Porta Grande of the park of Capodimonte (see below). Walkers cut off the curves of the road by ascending the steps straight ahead at the Tondo and reach the *Porta Piccola* (the public entrance, on the N. side of the park) in 7 minutes.

The **Regio Palazzo di Capodimonte** (Pl. EF1; permit, see p. 39; no vehicles; to reach the N.E. entrance proceed due S. from the Porta Piccola) was begun in 1738 by Charles III. but not completed till 1834-39, in the reign of Ferdinand II. The designs were furnished by *Medrano*, the architect of the Teatro San Carlo. The N. portion of the park, the *Bosco* (nearly 1 M. long), with shady walks and delightful views, is open on Sun. from 9 till one hour before sunset (opposite the palace entrance we turn N. between two houses).

The palace contains the REALE MUSEO DI CAPODIMONTE (shown very hastily), a somewhat extensive but not very valuable collection of pictures, chiefly by modern Neapolitan masters, and of modern sculptures, distributed throughout the royal apartments. The following are worthy of mention: *Michele Cammarano*, Attack on the Porta Pia by the Bersaglieri; *Vincenzo Camuccini*, Death of Virginia, Death of Caesar; *Bernardo Celentano*, Benvenuto Cellini at the Castel Sant' Angelo; *Philipp Hackert*, Boar-hunt in the Sele valley, Game-shooting on the Lago Fusaro; *Francesco Hayez*, Ulysses and Alcinous; *Francesco Iacovacci*, Michelangelo with the corpse of Vittoria Colonna (p. 59); *Angelica Kauffmann*, Ferdinand I. and his consort with their children; *Vigée-Lebrun*, Portraits of the Duchess of Parma and Maria Theresa; *Francesco Mancini*, St. Francis in the forest of La Verna, Return from Monte Vergine (p. 38); *Camillo Miola*, Horace on his estate; *Domenico Morelli*, Martyrs, Iconoclasts; *Filippo Palizzi*, The animals leaving Noah's ark; *Antoon Pitloo*, Paestum; *Alfonso Simonetti*, A street at Castrocielo; *Achille Vertunni*, Roman Campagna; *Goya*, *Portraits of Charles IV. of Spain and his consort (in a room not usually shown). Sculptures by *Tito Angelini*, *Antonio Calì*, *Filippo Cifariello*, *Emilio Franceschi*, and *Vincenzo Gemito* (bronze bust of the painter Meissonier). — The palace contains also a collection of porcelain from the former manufactory of Capodimonte, including some exquisitely delicate and transparent specimens of pâte tendre, coloured decorations in relief, and (later) imitations of the antique (in pâte dure). The manufactory was founded in 1743 by Charles III., improved in 1771 by Ferdinand IV., and suppressed by the French in 1807. The valuable collection of armour (*Armeria*) contains the ancient accoutrements of Kings Roger and Ferdinand I., of Alexander Farnese, and of Victor Amadeus of Savoy.

Opposite the Porta Grande of the palace park (p. 98; a walk of 10 min., outside the park, from the Porta Piccola) is (r.) the main reservoir of the waterworks (*Acqua di Serino;* Pl. F 1; p. xxxi), comprising five large basins hewn in the rock, with a capacity of 17,600,000 gallons. Following the Via Sant' Antonio a Capodimonte, which begins here, and keeping straight on where the Salita di Capodimonte bears to the right, we reach the **Observatory** (*Osservatorio;* Pl. F 1), occupying the summit of the hill. It was founded in 1812 and enlarged in 1820 from plans by *Piazzi* (d.1826), under whom it attained a European reputation. Adm. on request; magnificent view. — From the observatory a path descends in steps past the church of *Santa Maria dei Miracoli* (Pl. F 2) to the Via Foria (p. 54).

Opposite the W. corner of the Museum the Via Salvator Rosa (Pl. DE 3, 4; comp. p. 96) ascends the heights of Sant' Elmo (trams Nos. 6-9, 15, and 32, see pp. 32, 33; at the beginning of the street tram No. 9 diverges on the right to *Arenella*, the birthplace of Salvator Rosa, the painter). Halfway along the street is the small Piazza Salvator Rosa (officially Piazza Giuseppe Mazzini), planted with palms and containing a marble statue of the patriot, poet, and scholar *Paolo Emilio Imbriani* (1808-77), by Tito Angelini (1910). On the S. side of the Piazza Salvator Rosa begins the **Corso Vittorio Emanuele** (Pl. D 4, E 5, DC B 6, 7; trams Nos. 6 and 15), which is carried by means of windings and several viaducts round the hill of Sant'Elmo. It then skirts the slopes for some distance, and at length gradually descends to (2½ M.) the Piazza di Piedigrotta (p. 104), commanding admirable views of the town, the bay, and Vesuvius. The road was begun by the Bourbons, but was not completed till 1875. From the Corso a number of lanes descend, some of them by means of steps, to the lower part of the city. Those diverging from the first third of the road lead to the Via Roma, those from the last third descend to the Riviera di Chiaia. Below (N.E.) the Castel Sant' Elmo (p. 100) the Corso crosses the funicular (p. 35; intermediate station) ascending from Montesanto to the Vomero. To the right, on the hill, is the monastery of San Martino (p. 100). Farther on, at the station of the Funicolare Centrale (p. 35), the Corso bends to the W. Then, below, to the left, is the villa quarter of *Parco Margherita* (Pl. CD 6; trams Nos. 20, 25, 28), whence another funicular (p. 35; intermediate station on the Corso) ascends to the Vomero. Above are the *Parco Grifeo* and, behind Bertolini's Hotel (Pl. p), the park of the Villa Floridiana (p. 100). At the villa quarter of *Rione Amedeo* (left; Pl. C 6, 7; p. 52), beyond the Hôtel Britannique (Pl. b), the *Via Tasso* diverges on the right (see p. 103). The first station of the Ferrovia Cumana is further on, between two tunnels

(Pl. B6; see p. 110). The Corso ends at the *Mergellina* station of the Direttissima (p. 29), opposite Santa Maria di Piedigrotta.

The villa quarter of **Vòmero** (Pl. CD5), above the Corso Vittorio Emanuele, was created about 1890 and owing to its fresh air and comparative quiet, is being continually developed. It is approached by trams Nos. 7, 8, 28, 33, and (more rapidly) by the three funiculars (p. 35). The central point is the Piazza Vanvitelli, 150 paces from the W. funicular. At No. 174 in the Via Luca Giordano (Pl. C5, 6), the residence of the painter *Giuseppe Casciaro*, is a collection of Neapolitan paintings of the 18-19th cent. (comp. p. 56).

To the S. extends the **Villa Floridiana** (Pl. C5, 6; adm., see p. 39), a lovely park purchased, together with the casino, in 1817 for the Duchess of Floridia, the second (morganatic) wife of King Ferdinand I., who built the Villa Lucia in the Pompeian style, the Ponte Niccolini (in the centre of the park), an open-air theatre, etc. The entrance is at Via Cimarosa 77; the views are particularly fine on the S. margin of the park. The casino, at the end of the avenue, 4 min. S. of the entrance, has housed since 1927 the **Ceramic Museum** (Pl. C6), which consists of the collections of *Placido di Sangro*, *Duca di Martina*, bequeathed to the state. On the ground floor are eleven rooms with porcelain from Capodimonte (p. 98), Sèvres, Meissen, Vienna, Zurich, St. Petersburg, and Amsterdam; on the first floor ten rooms with Chinese and Japanese porcelain; in addition, enamels, ivories, small bronzes, majolica, glass, snuff-boxes, watches, and fine furniture.

The **Castel Sant' Elmo** (735 ft.; Pl. D5), formerly *Sant' Erasmo* or *Sant' Ermo*, rising on the E. verge of the Vomero plateau, was erected under Robert the Wise in 1343 and considerably enlarged in the 15-17th centuries. The vast walls and the subterranean passages in the tufa rock formerly obtained for it the reputation of impregnability. The fort is still used for military purposes and intending visitors must obtain a special permit from the military authorities (the entrance is near that of the monastery, see below).

Below the fort, to the E., is the former Carthusian monastery of ***San Martino** (Pl. D5), remarkable for its gorgeous baroque church, its cloisters in gleaming white marble, and its famous view. The entrance (Ingresso; Pl. D5) is 200 paces from the terminus of tram No. 7 (the most convenient approach); the view from the walls is not so fine as from the Belvedere (p. 102). The upper terminus of the Montesanto funicular (Pl. D5) is 7-8 min. N.W. (turn to the right from the station-exit and follow the tram-lines), that of the other two funiculars (Pl. C5) is ¼ hr. W. (from the exit walk straight ahead to the Via Scarlatti or Piazza Vanvitelli, ascend to the right to the Montesanto station, and continue as above).

The monastery was founded by Charles of Calabria in 1325, but its magnificent architectural embellishment was begun about 1580. It now contains the *Museo Nazionale di San Martino*, which illustrates the history of Naples. Adm., see p. 39. Director, Dr. Mario Morelli. Hurried visitors should pass through the rooms quickly and make straight for the belvedere.

Beyond a lengthy court, in which are (l.) the main entrance (locked) of the church and (at the end) the janitor's office, we reach the small square CHIOSTRINO DEI PROCURATORI, with inscriptions, marble coats-of-arms, etc., on the walls. A corridor at the beginning of the left side leads to the church. Passing the CAPPELLA DI SANTA MADDALENA, with a fine wooden door by *Fansaga*, we first enter the CORO DEI CONVERSI, with stalls of the 15th and 16th cent., and six frescoes with landscapes (resembling tapestries) by *Domenico Gargiulo* (1640-46). On the right is the CHAPTER HOUSE, with baroque stalls, ceiling-paintings by *Belisario Corenzio* (p. lxxiv), and panel-paintings by *Simon Vouet* (The Madonna appearing to St. Bruno; 1620), *Francesco de Mura* (Jesus among the Scribes; left wall, over the exit to the church), etc. At the end a few steps to the right lead down to the AUDIENCE ROOM (Parlatoio); to the left we enter the choir of the church.

The ***Church**, which consists of a nave with three chapels on each side, is richly and tastefully embellished with marble and carvings, gilding and paintings. On the ceiling is an Ascension, and between the windows the Twelve Apostles, by *Lanfranco* (1637-38). Over the principal entrance, a Descent from the Cross by *Massimo Stanzione* (his best work; damaged), and next to it, Moses and Elias by *Ribera*, who painted also the twelve Prophets in the spandrels above the arches of the chapels (1638-43). In the middle chapel on the left (St. Bruno), good frescoes by *Stanzione*, in the 1st chapel on the left (St. Januarius) by *Giovanni Battista Caracciolo*, in the 3rd chapel on the right, ceiling and lunettes by *Paolo Finoglia*. Frescoes of the choir by the *Cavaliere d'Arpino* (1591); the Crucifixion (on the rear wall) by *Lanfranco*. Under the Crucifixion, Nativity, unfinished, by *Guido Reni* (who died in 1642 during the progress of the work). On the sides: to the left, Communion of the Apostles, by *Ribera* (1651, in the style of Paolo Veronese), and Christ washing the disciples' feet, by *Caracciolo* (1622); to the right, the Last Supper, by *Stanzione* (1639), and Institution of the Eucharist, in the manner of *Paolo Veronese*. The marble decorations of the church, twelve different roses of Egyptian basalt, mostly after *Cosimo Fansaga*, the beautiful mosaic marble pavement by *Presti*, and the choir screen and high altar after *Solimena* also merit inspection. — The SACRISTY, entered to the left from the choir, is adorned with intarsias of the early 17th cent. and paintings by the *Cavaliere d'Arpino*, *Stanzione*, and *Carlo Saraceni*. — Beyond it is the former TREASURY (Tesoro), containing as an altarpiece a *Descent from the Cross, the masterpiece of *Ribera* (1637), an impressive portrayal of controlled grief (comp. p. lxxiv); on the ceiling, Judith, by *Luca Giordano*, his last great work (1704).

Retracing our steps almost as far as the Chiostrino dei Procuratori we ascend the steps to the three rooms of the COLLEZIONE ROTONDO, with modern paintings by *Domenico Morelli*, *Paolo Michetti*, *Filippo Palizzi*, *Antonio Mancini*, etc. Another room is to contain works by the Posillipo school (pp. 6, 57).

From the Chiostrino dei Procuratori, opposite the janitor's office, we enter the **Museum.** We first proceed, in a straight direction, through an anteroom to a hall with coats-of-arms and other sculptures. To the right of the anteroom is the former LABORATORY (Farmacia; Room III) of the convent, a large and lofty vaulted apartment, with a *State Coach* of the Mayor of Naples in the time of Charles III., and official robes of the town councillors up to the end of the Bourbon regime. In the room adjoining on the left, a *State Barge of Charles III.* (1734) and two paintings by *Gargiulo* (Revolt

of Masaniello, 1647; The plague of 1656). The next room contains a *Royal Barge* (1885), a Turkish boat (caïque; late 18th cent.), and a battle-picture by *Salvator Rosa*. — On the left of the anteroom are two rooms containing SCULPTURES. In the first room, marble sculptures, e.g. three Roman sarcophagi (one of which was used as the tomb of Beatrice del Balzo in 1335), an equestrian relief (Ferdinand I. of Aragon), a Gothic statue of a woman (so-called mother of Conradin), and a Gothic votive relief (Triumph of Death; 1361). In the second room, wood-carvings of the 16-17th cent.: in the anteroom, church-door of 1573, in the main room, choir-stalls of the 16th cent., also, by the window, two baroque bronze statuettes, in the middle a terracotta model of the Dead Christ in the Cappella Sansevero (p. 60).

We now return to the Chiostrino dei Procuratori and enter a long, narrow CORRIDOR by the open door in the middle of the right wall. This passage has an open door on each side of it. — That to the left admits to the former REFECTORY (VII), containing missals and apothecaries' vessels. — The door to the right leads to a so-called PRESEPE, i.e. a representation of the Holy Family, with the three Magi and scenes of Neapolitan life, in a mountainous landscape. These 'cribs', still the delight of all Neapolitans, young and old, have been erected at Christmas in the private houses and churches of Naples for centuries, that of the royal family always surpassing the others in richness of equipment. — In the side-passage just short of this to the left, are reminiscences of the Neapolitan popular theatre (p. 37); on the left of the adjoining room is a reproduction of the stage of the Teatro San Carlino (1770-1884).

The narrow corridor leads to the splendid CLOISTERS, with 60 columns of white marble. — Immediately to the right is the entrance to the main section of the museum.

First Room: Neapolitan *Porcelain*, mostly biscuit porcelain from Capodimonte (p. 98). — On the right is a flight of seven rooms containing memorials of S. Italian history in the 18-19th cent. (Bourbon period and struggles for independence); at the end are a room with souvenirs of the cardinal and Neapolitan general *Ruffo*, who fought in 1799 against the Parthenopean Republic set up by the French (comp. p. xlix), and the COLLEZIONE RICCIARDI (one room), with Bourbon medals and orders, souvenirs of Murat, etc. — On the left of the porcelain room is another flight of rooms. One room contains *Majolica* from Castelli in the Abruzzi (17-18th cent.); in an adjoining room, Neapolitan majolica and a Madonna by Pietro Bernini (afterwards touched up); in the cabinet, wax figure of a Carthusian (18th cent.; not Padre Rocco, the street-preacher); the remaining five rooms (the first two with repainted frescoes by Gargiulo) contain memorials of the 18th century.

At the end of this flight of rooms a corridor leads to the ***Belvedere**, a hexagonal room with a balcony commanding an exquisite view (best in the afternoon) of the city from Posillipo to beyond the hill of Capodimonte, the bay, Ischia, Mt. Vesuvius, and the fertile country as far as Nola and the Apennines. This is an excellent bird's eye view of the situation and laying out of Naples.

Engravings and paintings of scenes from the history of Naples are to be exhibited on the other sides of the cloister.

VI. Posillipo.

A most attractive circular tour (comp. Pl. C-A 6, 7, and the map at p. 108), particularly by carriage (p. 31; 1½-2 hrs.) or motor-car, may be made from the Corso Vittorio Emanuele up the *Via Tasso* to the top of the hill of Posillipo and to the S.W. along the ridge as far as the Capo, thence back to Naples by the *Via di Posillipo* (p. 105), high above the seashore. Walkers require 3½-4 hrs., or 2-3 hrs. if they use the tram (Nos. 20, 1, 2, pp. 33, 32). The finest views are enjoyed on the Via

Alessandro Manzoni (to the S.W. of the Via Tasso) and at the Capo tram-terminus, both of which points are quickly and conveniently accessible. The light is best in the early morning and the late afternoon.

The hill which bounds Naples on the W., dotted with villages and numerous charming villas, derives its name of *Posillipo*, or *Posilipo*, from *Pausilypon* ('sans-souci'), the villa of the notorious epicure Vedius Pollio (d. 15 B.C.), afterwards the property of Augustus (see p. 106). Posillipo is conveniently visited either from the Corso Vittorio Emanuele or from the Villa Comunale. We begin with the former route.

The ***Via Tasso** (Pl. BA6; tram No. 20), completed in 1885 and fringed with villas, diverges from the Corso Vittorio Emanuele beside the Hôtel Britannique (Pl. q, C3) and gradually ascends the hill of Posillipo. It commands most beautiful retrospects of Naples and its bay and of Vesuvius. The first house on the left is the *Ospedale Internazionale* (p. 35). The total length of the road is barely 1¼ M., but for the ascent on foot 35-45 min. are required; 5 min. from the end the Via Aniello Falcone (Pl. A-C5, 6; tram No. 28), still free of buildings and offering fine views, runs back to the Vomero (p. 100).

The Via Belvedere (Pl. AB5, 6; 1 M.; the tramway along the Via Falcone preferable, see above), leading from Vomero (p. 100), is joined by the Via Tasso and then, under the name of Via Alessandro Manzoni (formerly Strada Patrizi; tram No. 20), ascends the long ridge of Posillipo to the S. In 1926 the road was widened and freed of its flanking walls, so that it now allows of beautiful views across the bay of Naples and (farther on) the bay of Pozzuoli with Nisida and Capo Miseno (thus, after 10 min., we obtain the famous view of Naples and Vesuvius, with the pine in the foreground). After ¼ hr. the road intersects the line of the Posillipo grottoes (p. 104), which pierce the hill 465 ft. lower; on the right is the upper end of a lift (no longer working) from the Grotta Nuova. Soon after the road passes through a group of houses, known as *Porta di Posillipo*, and **Villanova** (tram-terminus; motorbus No. 12 to Capo di Posillipo, see p. 34), and continues towards the S.W. We pass the *Torre San Ranieri* and the village of *Santo Strato* on the left and then reach (¾ hr. more; 3 M. from the end of the Via Tasso) the *Via di Posillipo*, which we strike at its highest point, near the tramway-halt of *Capo* (p. 106). The distance back to Naples by the Via di Posillipo (p. 105) is fully 3 M. (rather more than 1 hr.'s walk; to the tramway station of Villa Cappella, p. 105, 30 min.; thence to the Piazza Principe di Napoli, Pl. B7, 35 min.). The tramway-passenger misses many of the beautiful views into the depths below.

The Piazza Principe di Napoli (p. 43), at the W. end of the Villa Comunale, is adjoined on the N.W. by La Torretta (Pl. B7;

trams, see p. 32), an oblong space, whence the Via Mergellina (see below) diverges to the S.W., while the Via di Piedigrotta (Pl. AB7) leads straight to the W. to the hill of Posillipo.

The Via di Piedigrotta brings us in 5 min. to the small Piazza di Piedigrotta (Pl. B7), where the Corso Vittorio Emanuele ends (see pp. 99, 100). To the left, opposite the station of the Direttissima and underground railway (*Napoli Mergellina*, p. 34), rises the church of *Santa Maria di Piedigrotta* (Pl. A7), a building of the 13th cent., but much altered, and finally restored in 1850. It contains an old figure of the Madonna carved in wood and an interesting Pietà in the Flemish-Neapolitan style, with wings executed under Sienese influence (2nd chapel to the right). The large side-chapel to the right of the high altar contains the tombs of the Filangieri and a statue of Gaetano Filangieri, the jurist. — For the festival of Piedigrotta, see p. 38.

The Via di Piedigrotta is continued by the **Grotta Nuova** (Pl. A7), a tramway tunnel bored in 1882-85 through the hill of Posillipo (now closed for repairs). The road bearing to the left beyond Santa Maria di Piedigrotta and the viaduct of the Direttissima leads to the **Grotta Vecchia** (beyond Pl. A7), which has been closed since the construction of the Direttissima tunnel near by. Since 1929 the Terza Grotta (see below) has provided the sole means of communication with the W. environs of Naples.

The Grotta Vecchia is a masterpiece of ancient engineering, probably constructed in the reign of Augustus and subsequently enlarged. Mediaeval superstition attributed it to magic arts practised by the poet Virgil.

Above the old road and the Direttissima, to the S.E., is an ancient Roman columbarium, popularly known as the **Tomb of Virgil,** acquired by the state in 1924 and since repaired. It is reached by a path ascending in steps in the tufa and by an approach-road. The poet composed at Naples his immortal works, the Georgics and the Aeneid, and by his express wish was interred close by his villa on the Pausilypon after his death at Brundisium, in 19 B.C., on his return from Greece (comp. pp. 41, 103). According to local tradition Petrarch visited the spot accompanied by King Robert and planted a laurel there. It is on record that in 1326 the tomb was in a good state of preservation and bore the elegiac inscription: "Mantua me genuit, Calabri rapuere, tenet nunc Parthenope: cecini pascua, rura, duces." (Mantua gave birth to me, Calabria carried me away, and now Parthenope retains me. I have sung of pastures, fields, and leaders). The following inscription was placed here in 1554: "Qui cineres? tumuli haec vestigia: conditur olim ille hic qui cecinit pascua, rura, duces." (Whose ashes are these? These are the remains of the mound that covered him who sang of pastures, fields, and leaders).

The Via Mergellina (Pl. B7; trams Nos. 1, 2, 3, 15, 23, 30, 52; see pp. 32-34) bends round to the S. after 5 min. and expands into the Piazza Sannazáro. On the right is the **Terza Grotta** (beyond Pl. B7), or third tunnel, bored through the Posillipo in 1925 and now traversed by trams Nos. 23, 30, and 52; at its W. end is the suburb of Fuorigrotta (see p. 110).

Proceeding straight along the Via Mergellina, we reach, in 5 min. more, at the S. end of the Mergellina bay, a little piazza

(with a tramway-loop), in which we observe above us, to the right, the small CHIESA DEL SANNAZARO. The church stands on the site of a country-house which King Frederick II. of Aragon presented in 1496 to the poet Iacopo Sannazaro, for whom he entertained the highest regard. After the house had been destroyed by the French in 1529 the aged poet caused the church to be erected in its stead. (We ascend the approach to the church and mount the steps to the left, which lead in three flights to the terrace above the houses Nos. 10-17.)

The official title of the church is *Santa Maria del Parto*, after Sannazaro's poem 'De partu Virginis'. Behind the high altar is the monument of Sannazaro (b. at Naples in 1458, d. 1530), executed in 1537 from the poet's own design by *Girolamo da Santacroce* and *Fra Giovanni da Montorsoli*. At the sides, Apollo and Minerva, popularly believed to be David and Judith; on a bas-relief between them, Neptune and Pan, with fauns, satyrs, and nymphs, an allusion to Sannazaro's poem 'Arcadia'; above is the sarcophagus with the bust of the poet, which bears his academic name, Actius Sincerus.

Beyond the piazza outside the church of Sannazaro the Via Mergellina is continued by the ***Via di Posillipo** (comp. the map at p. 108; trattorie, see p. 31), which at first skirts the coast and then gradually ascends round the S. slope of the hill, leading between beautifully situated villas with luxuriant vegetation, and commanding exquisite views (especially by evening-light). This road was begun in 1812 during the reign of Murat, completed in 1823, and splendidly developed in 1925; it should on no account be omitted from the traveller's programme. Walkers are recommended to take the tram (Nos. 1, 2, 15, pp. 32, 33) as far as the Palazzo di Donn' Anna.

A pleasant excursion may be made by boat (comp. p. 35) from the Mergellina bay to Marechiaro (1½ hr.). The coast is shaded from the sun in the afternoon; pretty view of the villas mentioned below; several grottoes in the rocks.

On the left (½ M. from the Mergellina) we next observe the picturesque ruins of the **Palazzo di Donn'Anna** (erroneously called Palazzo della Regina Giovanna), jutting out into the sea; it was begun in the 17th cent. by *Fansaga* for Anna Carafa, wife of the viceroy the Duke of Medina, but never completed. Farther on, in front of the Marine Hospital is a curious group of statuary (St. Francis, Dante, Columbus, and Giotto), erected in 1883. — The road now leaves the sea. About 1 M. from the Mergellina is the *Villa Cappella*, the terminus of tram No. 1; the view from the trattorie (p. 31) is finer than that from the Capo (p. 106). Farther on, to the left, we have an excellent view of Naples. On the hill to the right is a huge *Mausoleum*, in the Egyptian style (1883), now dedicated to those who fell in the Great War. About 2 M. from the Mergellina, beyond a church on the right with a relief of the Madonna over its portal, a road diverges to the left, descending past the *Villa De la Lante* to the *Capo di Posillipo*

(¼ hr.; Trattoria da Giuseppone; bathing beach). We enjoy everywhere beautiful views.

The main road ascends for ½ M. more to its highest point (344 ft.; restaurant) at an open space, with the tramway-station of **Capo di Posillipo**, while the road from Santo Strato described at p. 103 comes in on the right.

On the left of the open space a fine new road (Discesa di Marechiaro, motorbus No. 12; the stepped paths are shorter) winds down, past the Asilo Tropeano (a children's home) and the church of Santa Maria del Faro, to (20 min.) the fishing-hamlet of **Marechiaro** (Trattoria alla Sirena). At the bottom we reach some Roman remains, supposed to be connected with the Villa Pausilypon mentioned below. These include a marble column and a low circular and a rectangular building near the trattoria, and, in front, parts of a house in the sea. About 110 yds. to the W., accessible by boat, are the remains of a three-storied Roman house, known as the *Casa degli Spiriti*. It has, indeed, been recently shown that there is a whole series of Roman remains, extending from the Capo di Posillipo to the Punta Gaiola (p. 107) and now partly under water. It would thus appear that a road ran here along the coast, which was then probably about 16 ft. higher than at present. Even the site of *Palaeopolis*, the earliest settlement, has been sought for here (but comp. p. 40).

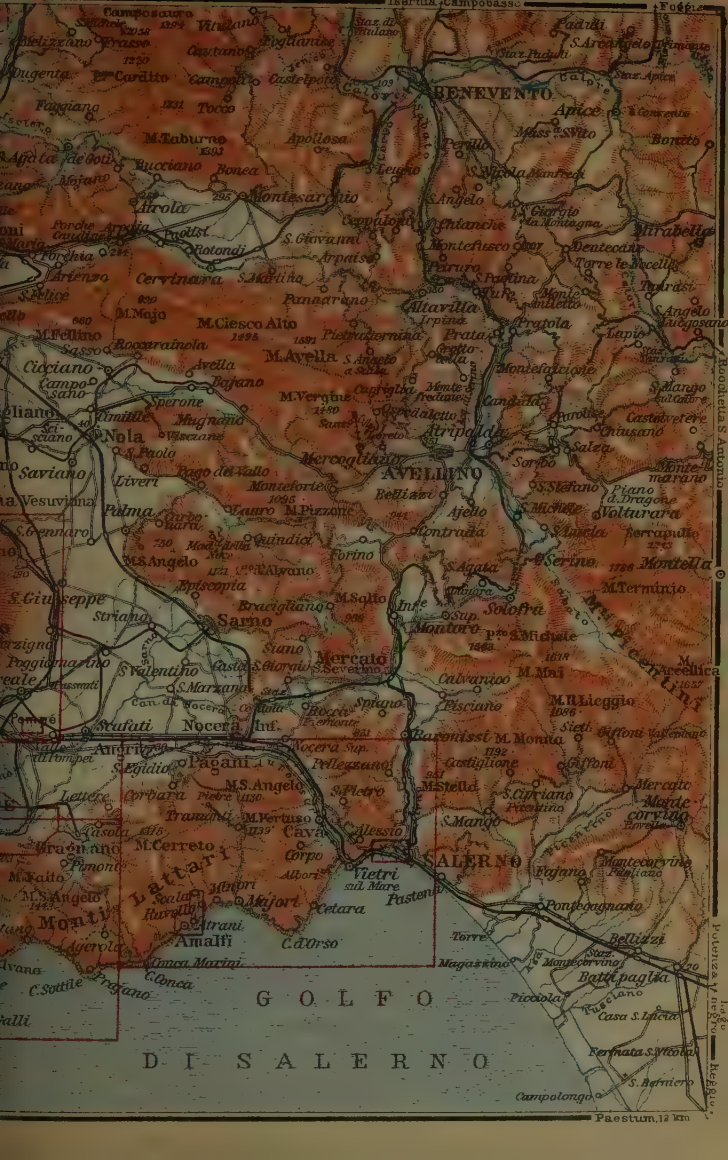
The Discesa di Coroglio, the continuation of the Via di Posillipo, passes the *Villa Marie-Jeanne* (l.; to the remains of the Villa Pausilypon, see below) and the terminus of tram No. 2 and leads through a cutting to (6 min.) the Trattoria della Rotonda (p. 31) and an adjoining terrace, where we enjoy a magnificent *View towards Bagnoli, Camaldoli, Pozzuoli, Baia, and Ischia.

The road now descends on the W. side of Posillipo, commanding a fine view the whole way. On the left, 10 min. from the view-terrace, is the entrance to the so-called **Grotto of Sejanus**, a passage about 980 yds. in length, hewn through the rock and resembling the old Grotta di Posillipo (gratuity; the inspection occupies about ½ hr., not very profitably).

The tunnel was constructed as a passage from the Villa of Vedius Pollio (see below) to Puteoli, or (more probably) by Agrippa as a prolongation of the above-mentioned coast-road. In either case it is, therefore, of earlier origin than the time of Sejanus, the favourite of Tiberius. It was repaired by the Emp. Honorius in the 5th cent. A.D. At its E. end a good view is obtained. Hence to the Punta Gaiola, see p. 107.

Near the Villa Marie-Jeanne (see above) we may ascend the path on the right (on top we may turn to the right, through the Parlato property, and follow the ridge to the cliffs opposite Nisida; splendid views), then descend, and after 15 min., before reaching the Villa Poggio Lucullano, turn again to the right to a vineyard (gratuity) opposite the E. exit of the Grotto of Sejanus (see above). From the top of the hill on the right (visitors should request to be conducted 'in cima', a somewhat fatiguing pull of 10 min.) we enjoy a noble prospect and a good survey of the scattered fragments of the *Villa Pausilypon* (p. 103), extending from the slope of the hill down to the sea, and overgrown with myrtles, erica, and broom. In the adjoining property, visible through the hedge, is the *Scoglio* (rock) *di Virgilio*, with the so-called *Scuòla*, perhaps once a temple of Fortune or of Venus Euploea, to whom mariners sacrificed after a prosperous voyage. The fish-ponds, in which the cruel Vedius is supposed to have fed large lampreys with the flesh of his slaves, lay nearer the town. A small *Theatre*

Geogr. Anst. v. Wagner & Debes Leipzig


BENEVENTO
AVELLINO
SALERNO
Nola
Nocera Inf.
Nocera Sup.
Pagani
Cava
Vietri sul Mare
Amalfi
Atripalda
Mercogliano
Monteforte
Sarno
Mercato
Solofra
Montoro
Serino
Montella
Lauro
Quindici
Baiano
Avella
Cicciano
Roccarainola
Pietrastornina
Altavilla
Prata
Pratola
Apice
Ponte
Paduli
Arpaise
Cervinara
Montesarchio
Apollosa
Paupisi
Pannarano
Tocco
Fragneto
Foggia
Caserta
Campobasso
Isernia
Melizzano
Cautano
Cardito
Camposauro
Vitulano
Pontelandolfo
Cautano
Castelpoto
Calore
Fiumara
Fortore
Ufita
Sabato
Calore
Volturara
Montefusco
Torre le Nocelle
Mirabella
Lapio
Taurasi
Monteforte
Montefalcione
Candida
Castelvetere
Chiusano
Salza
Sorbo
Piano d'Angelo
Mercogliano
Monteforte
Bellizzi
Ajello
Montrata
Torino
Forino
Solofra
Montoro
Mercato
Calvanico
Fisciano
Lancusi
Siano
Bracigliano
Episcopia
Striano
Sarno
Palma

here, with seventeen rows of seats hewn in the tufa rock, and the still smaller *Odeum* are thought to have belonged to the villa.

The steep path on the left of the Poggio Lucullano (p. 108) descends between fishermen's huts to the rocky promontory of **La Gaiòla**, which commands a noble view of Nisida, Procida, Ischia, Capri, and the bay of Naples; immediately in front is the islet of La Gaiola, with one solitary dwelling.

The W. spur of Posillipo, where the road reaches the shore, with a few houses and bathing-huts (4 min. from the Grotto of Sejanus), is called *Capo Coròglio*.

Opposite rises the rocky island of **Nisida**, the *Nesis* of the ancients, an extinct crater which opens towards the S.W. and forms a circular harbour (boat from Coroglio 6-8 *L.*; visitors are recommended to obtain a permesso from the Neapolitan prison authorities at Via della Salute 219, Pl. DE3). On the quay is a quarantine building. On the N. side is a rock, connected with the island by an ancient mole and bearing a lazaretto. In the fort is a 'bagno' for criminals, who are instructed in agriculture and various handicrafts. Good view from the top of the island (½ hr.).

Towards the end of the Republic the island of Nesis was the property of Lucullus and in 44 B.C. it afforded a refuge to Marcus Brutus, who was here visited by Cicero. Brutus and Cassius here initiated the conspiracy against Caesar, and here Brutus took leave of his wife Porcia on his departure for Greece, previous to the battle of Philippi, the news of which caused her to commit suicide by swallowing burning coals. In the 15th cent. Queen Joanna II. possessed a villa here, which was converted into a fort for the purpose of keeping the fleet of Louis of Anjou in check.

The road from Coroglio to *Bagnòli* (p. 112; 20 min.) runs past various industrial establishments, notably the large Ilva foundry (p. 41). Bagnoli is a station on the railway and also on the tramway to Pozzuoli (p. 112).

Camáldoli.

An Excursion to Camaldoli and back, including ½ hr.'s stay there, takes 3½ hrs. by carriage from the Vomero (p. 100; 1 hr. less by motor-car); on foot from the tramway bend at Antignano, 4-4½ hrs. Clear weather is indispensable. The path cannot be mistaken if the following directions be attended to (see also the plan, p. 108, and map, p. 29). — The early morning and the evening lights are the most favourable for the views, particularly the former. The pedestrian should start on the return-journey in good time, as the path is rough in places.

The monastery is forbidden ground for ladies, who, however, may reach an equally good point of view a little lower (p. 109). The monks expect a donation (1-2 *L.* for one person).

The Carriage Road to Camaldoli begins at the group of houses known as *Cangiani*, outside the *Porta San Martino* (Pl. AB2), the N.W. gate of the customs-wall ('Cinta Daziaria'). This point is reached by carriage in ½ hr. from the Vomero (Pl. C5) by the fine new Strada Nuova da Agnano a Miano (Pl. A4-2) outside the customs-wall. From Cangiani we proceed along a new and equally good road past the farm of *Orsolona* to (25 min.) a group of houses known as *Guantari*. In front of the church we turn to the

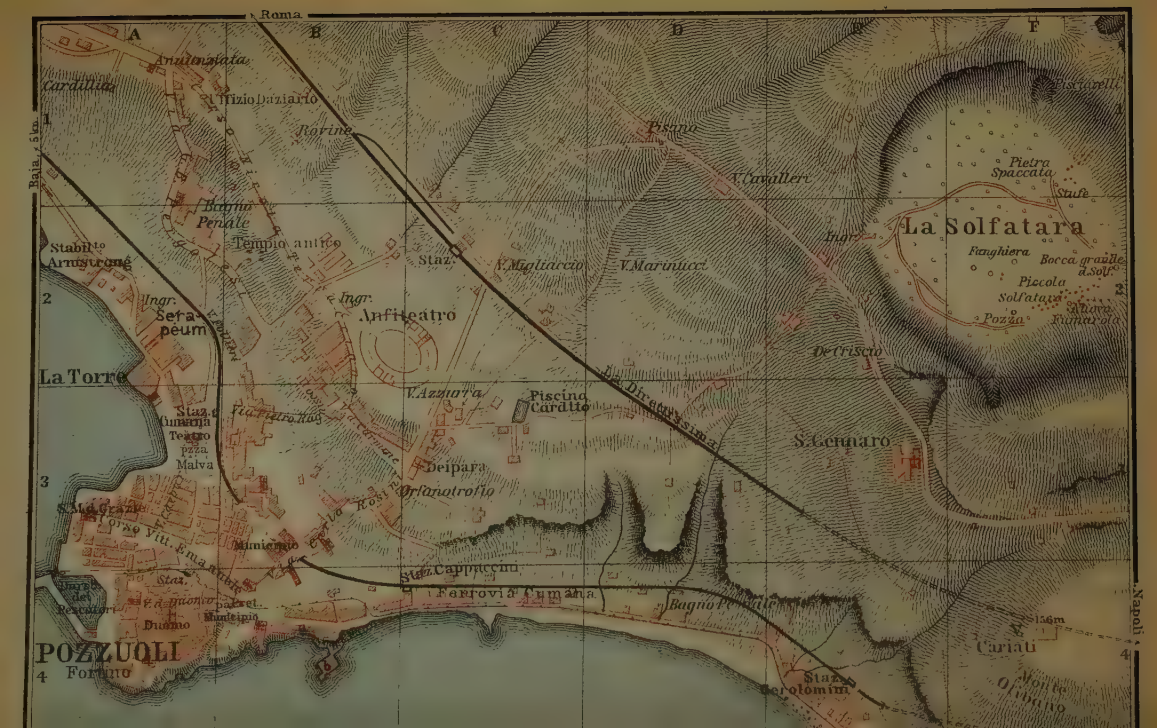
left along the main road to (7 min.) *Nazaret;* here the carriages pass to the right through the archway (on the left of the Trattoria Fracchiacono) into the Via Nazaret, turn to the left 100 paces farther on, follow the cart-road, pass through a shady hollow way, and then gradually ascend. We reach the N.W. corner of the monastery wall (see below) in 10-15 minutes.

Pedestrians alight from the tramway (Nos. 7 or 8; p. 32) at the corner in *Antignano* (Pl. CB4; a ride of ¼ hr. from the Museo Nazionale, 10 min. walk from the Vomero funiculars), proceed through the village, at first straight along the Via San Gennaro ad Antignano for 2 min., then to the left into the Via Case Puntellate, as far as the intersection of the customs-wall known as *L'Archetiello* (Pl.B4), where we continue by the right (upper) branch. About 2 min. farther on, where the road divides into three branches, we take the cart-track diverging to the left at a garden-restaurant. Almost immediately afterwards the track passes under a viaduct and enters a hollow (to which point our plan of Naples extends: A 4, 3). On either side are bushes and pines. (The path diverging to the left beneath an archway, 6 min. farther on, must not be followed.) After 20 min., between two houses, the path turns to the left to the (4 min.) farm-buildings of *Camaldolilli* and passes through the gate, immediately beyond which it ascends to the right at a sharp angle in the direction of an isolated house, affording a fine view of Sant'Elmo, Naples, Vesuvius, and the bay. After 6 min., at the point where the path descends slightly (a detour is necessary at present), we ascend to the right by a path, which then turns to the left along the ridge for Nazaret (¾ hr.), from where we follow the road described above. Otherwise the route (closed in 1930, owing to afforestation) descends to the left along a gorge, through which is obtained a fine view of Capri. In 3 min. more, at a partly walled-up grotto (on the right), where the route forks again, we either proceed straight on (as the painted notice near the grotto indicates) by a path which is often in a bad condition (after 8 min. follow the middle arm, in 5 min. more the left arm), or ascend half-left through the gate; either of these woodland paths, which ascend gradually and are impossible to miss, brings us to the monastery wall in ½ hr. The path then rounds the N.W. corner of the wall, where it is joined by the road from Nazaret (see above; path to the point of view outside the monastery, see p. 109). We reach the W. entrance to the monastery in 5 min. more. Visitors ring. Guide needless.

****Camaldoli**, a monastery of the Camaldolese order, founded in 1585, was suppressed by the Italian government in 1863, but since 1885 has been again inhabited by a few monks. It stands on the E. summit of an amphitheatre of hills which enclose the Phlegraean Fields (p. 109) on the N., being the highest point

Piano di Aur
Torre S. Severino
Foce di Licola
Foce nuova di Licola
Acropoli
Avanzi della antica città di CUMA
Lago Averno
Lago del Fusaro
Foce nuova del Fusaro
Lago Lucrino
Bagni di Nerone
Seno di Baja
Castello di Baja
Sepolcro di Agrippina
Bacoli
Monte di Procida
Mare morto
Porto di Miseno
Capo Miseno
Castello d'Aragona
Pte di Pennata
Pte di Fumo
Pietre nere
Torre di Miseno
La Torre
POZZUOLI
GOLFO DI POZZ
CAN. DI PROCIDA
Geograph. Anstalt von Wagner & Debes, Leipzig.

Lithogr v. Busch & Weicker



Roma
A
B
C
D
E
F
Baja 5 km
Anunziata
Cardillia
Uffizio Daziario
Rovine
Pisano
V. Cavalleri
Pietra Spaccata
Stufe
La Solfatara
Fanghiera
Bocca grande d. Solf.
Piccola Solfatara
Pozzo
Nuova Fumarola
Bagno Penale
Tempio antico
Stabil.to Armstrong
Staz.
V. Migliaccio
V. Marinucci
Ingr.
Sera-peum
Anfiteatro
De Criscio
La Torre
V. Azzurra
Piscina Cardito
La Direttissima
S. Gennaro
Staz. Cumana
Teatro
pzza Malva
Via Pietro Rag.
Deipara
Orfanotrofio
S. M. d. Grazie
Corso Vitt. Emanuele
Municipio
Staz. Cappuccini
Ferrovia Cumana
Bagno Penale
Staz.
Duomo
Municipio
POZZUOLI
Fortino
Staz. Gerolomini
Cariati
Monte Olibano
Napoli
156m
1
2
3
4

near Naples (1500 ft.), and commands one of the most magnificent views in Italy. The monastery and church contain nothing worth seeing, and we therefore proceed at once to the garden. The best point of view is the terrace straight before us. The view embraces the bays of Naples, Pozzuoli, and Gaeta, the widely extended city (of which a great part is concealed by Sant'Elmo), the former lake of Agnano, the craters of Solfatara, Astroni, Campiglione, Cigliano, and Fossa Lupara, besides the crater-like formations of the Piano di Quarto and near Pianura, the promontories of Posillipo and Misenum, the islands of Nisida, Procida, and the districts of Baiae and Cumae. Towards the S. the view is bounded by Capri and the Punta di Campanella (p. 182). The small towns of Massa, Sorrento, and Castellammare are visible; also Monte Sant'Angelo (p. 174), the summit of Vesuvius, and the luxuriant plain at its base. To the W. is the sea, with the Ponza Islands (p. 129).

Parties which include ladies (p. 107) may reach a scarcely inferior point of view by taking the path ('Belvedere della Pagliarella') descending to the left, below the N.W. corner of the monastery wall, and then proceeding along the slope beneath the wall to (8 min.) a gate (marked '*Veduta Pagliarella*'), for opening which a fee of 30 c. for each person is demanded.

The descent to the village of *Soccavo*, at the S. base of Camaldoli, to which a steep and very rough path leads (r.) in ¾ hr. from the Veduta Pagliarella, is not recommended.

5. Pozzuoli, Baiae, Misenum, and Cumae.

A trip to the W. environs of Naples, the so-called Phlegraean Fields (*Campi Flegrei*), takes 1-2 days; itinerary and methods of transport, see p. 110.

The **Phlegraean Fields** have from time immemorial been a scene of tremendous volcanic activity, as is proved by the craters of Astroni, Solfatara, Campiglione, etc. Thirteen such craters or portions of craters (Capo Miseno, Monte di Procida) are known, and others may well be supposed to exist near Baiae. There was no one special vent for the lava and explosive gases, so that a series of low craters adjoining each other has arisen here instead of a single large mountain like Vesuvius. The last great physical change in the landscape took place in the 16th cent., when the Monte Nuovo (p. 117) was formed; but hot vapours and water to this day rise to the surface through the tufa rock at various points. Lava-streams are practically unknown in this centre of volcanic activity, which is quite unconnected with Vesuvius. — This tract is scarcely less interesting from a historical than from a physical point of view. It was here that Hellenic civilization first gained a footing in Italy, and active communication was thenceforth maintained between this portion of the peninsula and

the East. The legends of Hellenic tradition, and the poems of Homer and Virgil invest these coasts with a peculiar interest. The palatial villas of imperial Rome have long been reduced to scanty ruins, but the beauties of the scenery possess the same charm as of yore. Islands and promontories, bays and lakes, and singularly beautiful indentations of the coast form the chief features of this scenery, which is perhaps without rival.

ITINERARY. One day (½ day by motor-car) is sufficient to visit the chief points of interest, with the exception of Cumae, which is interesting chiefly to archaeological students, and the Lago d'Agnano. Railway (Ferrovia Cumana) in the morning to (¾-1 hr.) *Baia*, thence walk or drive to *Capo Miseno* and on to the *Lago del Fusaro* (on foot 5-6 hrs., including halt; carriage 2½-3 hrs.); return by railway to (20 min.) *Pozzuoli*, and after visiting the town (1½ hr.), reach Naples by tramway (40 min.; ½ hr. by the Direttissima, but with far inferior views). — Those, however, who have more time should devote two days to exploring this region, as follows. FIRST: Take the tramway to the station of *Agnano* in 20 min.; thence on foot by the road diverging here to the right to the former *Lago d'Agnano*, ¼ hr.; walk over the hill (view) to the *Solfatara*, 1 hr.; walk to *Pozzuoli* (stay there 1½ hr.); drive back to Naples by the *Via di Posillipo* (which route must be expressly stipulated for; pp. 107-105), 1¼ hr.; in all 5-5½ hours. If we take the railway on to Bagnoli, and ascend thence on foot to the Posillipo, we require 1 hr. more. — SECOND: Take the railway to *Baia*, and proceed thence as above viâ *Miseno* to the *Lago del Fusaro*. In the afternoon we may add the walk or drive to *Cuma*, returning viâ the *Arco Felice* (1½-2 hrs.).

ROAD to *Bacoli* (92 ft.; p. 119), 13 M.: 2½ M. *Fuorigrotta* (118 ft.; p. 110); 4½ M. *Bagnoli* (13 ft.; p. 112); 7 M. *Pozzuoli* (128 ft.; p. 112); 10¼ M. *Baia* (3¼ ft.; p. 118).

RAILWAY. Underground Railway, see p. 34. — The electric *Ferrovia Cumana* (about 15 trains daily, stopping on request at a few other stations besides those mentioned) begins at the *Piazza Montesanto* (p. 53; tramway and motorbus, see p. 32) and passes beneath the Castel Sant' Elmo by a tunnel to the (1¾ M.) *Corso Vittorio Emanuele* station (pp. 99, 100); 2½ M. *Fuorigrotta* (see below); 4½ M. *Agnano* (p. 111); 5 M. *Bagnoli* (p. 112); 7½ M. *Pozzuoli* (p. 112); 10½ M. *Baia* (p. 118); 12 M. *Torregàveta* (p. 121). Fares to Pozzuoli 2 *L.* 95, 1 *L.* 80 c., return-ticket 5 *L.* 5 c., 3 *L.*; to Baia 4 *L.* 15, 2 *L.* 80 c., return-ticket 8 *L.* 25, 5 *L.* 35 c.

TRAMWAY to *Bagnoli* (No. 23) and to *Pozzuoli* (No. 52), see pp. 33, 34. — CARRIAGES and MOTORBUSES from Naples, see pp. 31, 34; from Pozzuoli, see p. 112. The route should be carefully agreed upon beforehand.

Strangers must be prepared to tolerate the somewhat importunate coachmen, guides, and boys anxious to show them the way for a few pence. The following directions, the map, a slight knowledge of Italian, and a fund of patience will enable the traveller to dispense with their services. For excursion-parties, see p. 35. — The restaurants throughout this district are usually mediocre, with an inclination to overcharge; when there is no menu prices should be inquired in advance. Those who drive from Naples should bring luncheon with them.

The suburb of **Fuorigrotta** (118 ft.), until recently inhabited almost entirely by workers, lies at the W. exit of the *Terza Grotta* (p. 104), on the W. slope of the Posillipo. A new quarter is being built towards the W., along the Vialone dei Campi Flegrei. In the Piazza Giacomo Leopardi, the station of the underground railway and the tramways, is the church of *San Vitale*, the vestibule of which has been converted into the mausoleum of the poet Count

Giacomo Leopardi (b. at Recanati in 1798, d. at Naples in 1837), with a monument by Breglia (1902). The station of the Ferrovia Cumana lies 5 min. N. of the piazza (ascend the Via Giacomo Leopardi, on the right of the church, and turn to the right at the railway). — At the W. end of Fuorigrotta is the *Pilastri* tram-station, and a little farther on, to the left, is the Direttissima station *Napoli Campi Flegrei* (p. 8), with a large shunting-station. Farther on the Direttissima is carried diagonally over the high-road by a viaduct; just beyond, at the tram-station *Pontelungo*, a broad road planted with trees (branch-tramway in summer) diverges from the high-road and leads past *Agnano* station on the Ferrovia Cumana to the former Lago d'Agnano, $^2/_3$ M. to the N.

The **Lago d'Agnano**, which arose in the middle ages, and was first drained in 1866, filled the bottom (65½-16½ ft. above sea-level) of an old crater, 4 M. in circumference, which rises to 541 ft. at *Monte Spina* (l.) and 568 ft. at *Monte Sant'Angelo* (r.). The road passes through a gap in the S. side of the crater, short of which diverges on the left the road over the hills to the Solfatara (1 hr.; see p. 114) and Pozzuoli. Above the fork is the **Hotel Terme* (120 beds at 15-30, P. 45-60 *L.*), with restaurant, reached from the road by a lift; below is the Trattoria Economica, where we obtain the key for the Dog Grotto (see below; 2 *L.* 50 c.). On the S. rim of the crater is the imposing thermal establishment ('Terme'), where large numbers of sufferers from rheumatism, indigestion, intestinal disorders, and throat-diseases drink the waters and undergo hot-air, sulphurous vapour, and mud baths.

Outside the entrance of the 'Terme' we turn to the right to the (3 min.) *Dog Grotto* or *Grotta del Cane* (key, see above; hardly worth inspecting), which derives its name from the practice (now abandoned) of driving dogs in here to be instantly stupefied by the warm carbonic acid gas exhaled from the floor. — On the left, opposite the 'Terme' (where we inquire for the custodian), extending up the hill, are the remains of the *Antique Thermae*, dating from about the time of Hadrian and after and consisting of vaulted chambers for natural vapour baths, cold baths, the substructure of a large porticus, etc.

Following the road straight ahead, along the W. verge of the Lago d'Agnano (the cart-track diverging on the left after 8 min., at the N. base of the Monte Spina, see above, joins the road to Pozzuoli in ¾ hr.), we reach in 20-25 min., after finally passing near the new racecourse (r.; Ippòdromo), the royal chase or park of **Astroni**, the largest of the volcanic craters in this region, being upwards of 3 M. in circumference and attaining a height of 820 ft. above sea-level, and densely overgrown with holm-oaks and poplars. On the S. side is a small lake and in the centre an eminence of trachytic lava. We may drive to the margin of the crater, but to enter the park a permesso must be obtained from the Associazione pro Mutilati (on the right of the Castel Nuovo at Naples), which is now in charge of the forest.

Beyond the station of Agnano the houses of Bagnoli extend on the right for ½ M. as far as the coast, while on the left are large foundries (Ilva, see p. 41); the island of *Nisida* (p. 107) becomes visible in front.

Bagnòli (13 ft.; Alb.-Rist. Tricarico, in the piazza) is a small watering-place with hot springs, some of which contain salt and carbonic acid gas, others sulphur and iron. It is much frequented by Neapolitans in July, August, and September. Sea-bathing may be enjoyed here from July to Oct. (comp. p. 36). The Ferrovia Cumana has two stations, one at the piazza, the other at the Terme Patamia (⅔ M. to the W.); the Direttissima station is 5 min. N. of the piazza. — From Bagnoli by the Via di Posillipo to Naples, see pp. 107-104.

From Bagnoli to Pozzuoli, 2½ M., the road and railway skirt the coast. In the hills of volcanic tufa (pierced by the tunnels of the Ferrovia Cumana and the Direttissima) which rise near the sea is an outflow of trachyte, which has formed the precipitous *Monte Olibano* (547 ft.), with its extensive quarries (petriere), worked by convicts. Both tramway and Ferrovia Cumana stop at *Cappuccini* (Pl. C4; comp. below), to the E. of the town; the tramway station *Pozzuoli* ('Staz.'; Pl. A3, 4) is in the middle of the town, that of the Ferrovia Cumana on the N. side (Pl. AB3), and that of the Direttissima (Pl. C2) 10 min. N.E.

Pozzuòli. — PLAN, see p. 109. — RESTAURANTS. *Alb.-Rist. Miramare*, opposite the Direttissima station (Pl. C2). — *Vittoria*, in the theatre (Pl. A3); *Cappuccini* (Pl. b; B4), at the E. end of the town, on the sea.

CARRIAGES (50% extra for the return journey; arrange the fare before starting). For a drive in the town (or to the Amphitheatre) 2 *L.*; to the Solfatara or to the Lucrine Lake 5 *L.*; to Baia 12 *L.*; to Cuma 15 *L.*; to the Capo Miseno 18 *L.* By time: 6 *L.* per hr.; 20-25 *L.* for half a day (e.g. to Lake Avernus, Arco Felice, Fusaro, Miseno, and Baia). — GUIDES (unnecessary): 30 *L.* for a party-tour including Solfatara.

Visitors arriving by the Ferrovia Cumana or the tramway are recommended to alight at the Cappuccini station (Pl. C4) and visit the Solfatara, Amphitheatre, and Serapeum, as indicated on pp. 114-116 (1¾-2 hrs., including stay). The same itinerary, though ¼ hr. shorter, may be followed from the Direttissima station (Pl. C2), which is 120 paces to the N.W. of the bridge mentioned on p. 114. — Those who alight at the Pozzuoli station of the Ferrovia Cumana (Pl. AB3) proceed first to the *Serapeum* (comp. p. 115), then take the Serapis lane back, cross the railway, and turn to the right along the railway-line by the Via Follieri (Pl. AB2). Opposite the station ascend the Via Pietro Ragnisco (Pl. B3) to the left. After 4 min. this road bends round to the left and leads up some steps; at the top keep straight on for 1 min., then take the paved road on the right to the (3 min.) entrance of the *Amphitheatre* (p. 115). From the Amphitheatre we proceed, as indicated at pp. 115, 114, to the *Solfatara* (there and back 1 hr.; in all a walk of 2 hrs.).

Pozzuoli (128 ft.), a quiet town of 20,000 inhab., situated at the foot of a projecting hill of tufa, on the bay of the same name, which forms part of the Bay of Naples, was founded in the 6th cent. B.C. by the Greeks and named by them *Dikaearchia*. It was subdued by the Romans in the Punic wars, rechristened *Puteoli*, and raised to the dignity of a colony in 194 B.C. It afterwards became the most important commercial city in Italy for the traffic with

Egypt and the East, whence oriental forms of worship were introduced here at an early period. St. Paul on his journey to Rome in A.D. 62 spent seven days here (Acts xxviii. 13, 14). Several ruins, which lie close to the modern town, bear witness to its ancient importance. — Pozzuoli gives name to puzzolana earth, a greyish-brown volcanic ash, covering the heights and slopes of yellow tufa in the whole of this district to a depth of 3 ft. It is extracted and shipped in large quantities from Baia and Bacoli and is used for making an almost indestructible building-cement.

From the Cappuccini station on the Ferrovia Cumana or tramway (Pl. C4) we follow the high-road to the W. for 4 min., turn sharp to the right, passing an archway leading under the road to the Piazza Vittorio Emanuele (see below), and after 150 paces ascend sharp to the left, and take the middle road, immediately thereafter following the left branch. [The inner or N. road leads to the Via Carlo Rosini, p. 115.] Our road leads to the Piazza del Municipio (Pl. B4), in which is the *Pretura*, or former town hall. Thence we go W. by the Via del Duomo and follow its second side-street on the left (Strada Bocche Fredde) to the **Cathedral** (*Duomo;* Pl. A4) of *San Pròculo*. This occupies the site of a temple of Augustus, erected by L. Calpurnius, six Corinthian columns of which are to be seen on the N.E. side. The choir contains some paintings of the Neapolitan school. In a side-room is the monument of Giovanni Battista Pergolese of Iesi, the composer of the 'Stabat Mater', who died at Pozzuoli in 1736 at the age of 26.

To the W. of the cathedral is the *Harbour* (Pl. A4), with a mole incorporating the relics of a Roman pier.

This was called by the ancients *Moles Puteolanae* or *Opus Pilarum*. In strange contrast to the present massive breakwater, it consisted of twenty-five buttresses of brick and puzzolana earth, connected by arches. The pier was injured by a tempest towards the close of Hadrian's reign and was restored by Antoninus Pius in 139. Its modern name, *Ponte di Caligola*, recalls the fact that it was connected with the bridge-of-boats which Caligula threw across the bay of Baiae, in order that he might there celebrate his insane triumph over the Parthians. The holes for fastening the ships are now, owing to the sinking of the ground, 6½ ft. under water. On the other hand, the borings of the lithodomus (p. 116) on the outermost pier extend to a height of 10 ft. above the water-level. — The remains of three rectangular Roman harbour-basins are still extant under water to the S. of the present town, extending as far as the Isola dei Cappuccini.

In the principal square, the Piazza Vittorio Emanuele (Pl. A3), are an antique statue of the Roman senator *Q. Flavius Mavortius Lollianus* (4th cent. A.D.; the head not belonging to this statue, but also antique) and a statue of *Bishop Leon y Cardenas*, viceroy of Sicily under Philip III. — To the S. is a small piazza with the tramway-terminus (Staz.; Pl. A3). The Via Cavour leads N. to the Piazza Malva (Pl. A3), with the *Teatro Sacchini* in the *Giardino Pubblico;* beyond is the station of the Ferrovia Cumana. Following the railway-line for 3 min. we reach the Serapis lane

on the left, enclosed by garden-walls and leading to the Serapeum (p. 115).

If on entering the town from the E., as mentioned on p. 113, we follow the Via Carlo Rosini (Pl. B3) to the N., past the *Municipio* (left), we reach in 5 min. an oblong space, the right end of which is bounded by the *Orfanotròfio Carlo Rosini*, for orphan-girls, and the church of the *Deipara*. The road to the left leads to the Amphitheatre (p. 115); that straight on passes under the (5 min.) bridge of the Direttissima (station 120 paces to the left) and leads to (15-20 min.) the Solfatara.

The ***Solfatàra** (320 ft.; Pl. EF1, 2; adm. 5½ *L.*, guide, superfluous, 7½ *L.* extra) is the crater of a half-extinct volcano, an oblong space enclosed by hills of disintegrated and bleached tufa, from numerous fissures ('fumaroles') in which (especially on the S.E.) hot sulphurous exhalations are continuously emitted. These deposit a sulphurous crust, yielding sulphuretted potter's clay, at one time used for the manufacture of alum, and 'bianchetto', a kind of earthy gravel, used for whitewash and stucco. — The path inside leads to the right to a well (*Pozzo;* Pl. F2) of hot water (35 ft. deep). To the N. of this stretches the lowest part of the Solfatara, destitute of vegetation. Several funnel-like subsidences, filled with hot and muddy water, so-called 'fanghiere', have been formed here at different times (1874, 1898, 1907, 1913), only to disappear again in the course of time. The last subsidence (1913; 29½ by 16½ ft., 9¾ ft. deep), practically in the middle of the basin, 131 yds. to the N. of the Pozzo, is still half-filled with simmering gassy mud. — About 164 yds. to the E. of the Pozzo we reach the *Piccola Solfatara* (Pl. F2), a group of fumaroli, in the middle of which, at the base of the S. wall, a large new steaming chasm (about 6 ft. across and 6 ft. deep; temperature 248° Fahr.) was formed in 1904 and 1921. About 120 yds. farther on, in the S.E. angle (behind a pavilion), is the *Bocca Grande* (Pl. F2), the largest of the fumaroles. The vapour here, at its emergence from the ground, has a temperature of 339° Fahr., that of the smaller fumaroles is about 208°. The volume of vapour is strikingly increased by holding a piece of burning paper or a torch in the stream of vapour rising from one of the fissures. About 220 yds. to the N. of the Bocca Grande, at the foot of the E. wall of the crater, are groups of fumaroli known as the *Stufe* (Pl. F1) and the *Pietra Spaccata*, both connected with the *Pisciarelli* (Pl. F1), or fumaroles on the outside of the N.E. part of the crater. The ground of the Solfatara sounds hollow in every direction. Borings have encountered a hard layer of rocks (primary trachyte?) at a depth of 33-46 ft. — The ancients (Strabo) called this crater *Forum Vulcani*, and believed it to be connected with the crater of Ischia. Only one eruption is said to have taken place — in the year 1198. In all

probability the Solfatara has displayed the same amount of activity (the 'Solfatara stage') for the last 2000 years and has always been quite independent of Vesuvius. In antiquity the outer E. slopes of the Solfatara were known as the *Colles Leucogei*, the white earth of which was used for colouring groats.

The road leads on (S.E.) from the Solfatara over the hills to the entrance of the Agnano crater (p. 111). For the sake of the view we may follow it as far as (6 min.) the Capuchin convent of **San Gennaro** (Pl. E3), erected in 1580 on the spot where St. Januarius (p. 64) is said to have been beheaded in 305.

We now return to the open space before the Deipara (p. 114; an E. entrance to the amphitheatre is to be made at a point 2 min. short of this) and follow the Via del Carmine to the right as far as the bifurcation. Here we enter the Corso Nicòla Terracciano to the right, which brings us in a few min. to the amphitheatre.

The ***Amphitheatre** (Pl. BC2, 3; open on week-days 9-4.30, on Sun. 9-12; adm. free), the most interesting and perfect of all the ruins at Pozzuoli (1st-2nd cent. A.D.), rests on three series of arches, which were surrounded by an external portico; the two prinicipal entrances were adorned with triple colonnades. The major axis of the building is 482 ft. long, the minor 384 ft.; the arena 236 by 138 ft. The tiers of seats in the interior were divided into four compartments. Splendid view. The imperial seat was covered by a canopy supported by Corinthian columns of black marble. The arena was excavated in 1838, when a number of subterranean passages and receptacles for the machinery and the wild beasts were discovered; the openings admitted light and air and in some cases were used for releasing the animals. By means of a conduit the arena could be laid under water when naval combats were to be represented; the outlet is in the main passage. Under Diocletian St. Januarius and his companions, as stated in an inscription on the chapel dedicated to him (to the N.), were thrown to the wild beasts here in vain, before they were put to death near the Solfatara (comp. above).

In 1914 considerable remains of an earlier *Amphitheatre* were exposed in the railway cutting on the Direttissima, a few min. from the station.

On quitting the amphitheatre we may either turn to the left and follow the route as described (in the reverse direction) on p. 113; or we may keep straight on for a bit, enjoying the view of the bay of Pozzuoli, as far as the (8 min.) church of the Santissima Annunziata (Pl. A1). Here we turn to the left and descend the Via Giovanni Battista Pergolese (Pl. A1, 2). At the bottom, by the railway, turn to the right and follow the Serapis lane for 50 paces. The entrance to the Serapeum is on the left.

The so-called **Serapeum**, or *Tempio di Serápide* (Pl. A2; open 9-4.30, Sun. 9-12; adm. free), was an ancient market-hall (macellum, as at Pompeii; see p. 152), or perhaps a bath, to judge from the

neighbouring hot springs, which are still used in the bath near by (to the S.W.). It consisted of a square court, enclosed by forty-eight massive marble and granite columns, with thirty-six small chambers adjoining. The portico rested on six Corinthian columns (three of which remain), once bearing a rich frieze. In the centre of the court stood a circular structure, surrounded by a peristyle of sixteen Corinthian columns of giallo antico, the shafts of which have been transferred to the theatre of the palace at Caserta (p. 24). The interior was approached by four steps. The ruin was excavated in 1750, but its lower parts, which are now below the level of the sea, are always flooded (a pumping apparatus is to be installed). The central portions of the columns are pitted with the borings of the date-shell (Lithodomus lithophagus, still found in this vicinity). As the perforations occur only between 11 and 19 ft. above the level of the ground, it is assumed that the lower part of the edifice was at one time buried to a depth of 11 ft. (but probably not by an eruption of the Solfatara), and that subsequently the entire region sank nearly 20 ft. beneath the level of the sea. It seems to have remained immersed until the half-century before the convulsion connected with the upheaval of Monte Nuovo (p. 117) in 1538. Another and less plausible explanation of the borings is that the columns may at one time have belonged to a fish-tank in the market-hall (p. 115). Metal tablets were attached to the three columns in 1905, at a height of 6 ft. above the sea.

The ruins of some ancient thermae, erroneously designated the *Temple of Neptune* (*Tempio Antico;* Pl. B 2), to the E. of the Via G. B. Pergolese, and the brick nucleus of a temple, to the S.E., are uninteresting. The numerous Roman remains scattered among the vineyards and gardens have likewise little to offer to the traveller. They include the ruins of a circus, to the W. of the Annunziata (Pl. A 1); of a triumphal arch and colonnades in the sea, off the shore to the W. of the Serapeum; and, to the S. and E. of the amphitheatre, a number of ancient reservoirs, the largest of which (*Piscina Cardito;* Pl. C 3), resting upon three rows of 10 pillars each and with a vaulted roof, is still in use. — Roman tombs have been discovered on the old roads, the *Via Puteolana* leading to Naples and the *Via Cumana* to Cumae, but most are now mere shapeless ruins. Others in better preservation have been found on the *Via Campana*, leading to Capua, which diverges to the right from the road leading to the N.W. beyond the amphitheatre.

The Ferrovia Cumana to Torregaveta traverses a short tunnel beyond Pozzuoli and then passes the cannon and armour-plate works of the *Stabilimento Armstrong* (2000 workmen), originally a subsidiary of the famous steel-works at Newcastle. Fine retrospect of Pozzuoli on the left.

Cicero's villa Puteolanum, which afterwards belonged to Hadrian, probably lay in this neighbourhood. Hadrian (d. at Baiae, A.D. 138) was temporarily buried here, on a spot where Antoninus Pius afterwards built a temple.

1 M. (from Pozzuoli) *Arco Felice* station, at the junction of

the road to the Arco Felice (1¾ M.; p. 123) and Cumae (4½ M.; p. 122). The railway skirts the base of the **Monte Nuovo** (455 ft.), a conical volcanic hill upheaved on Sept. 30th, 1538, consisting of tufa and calcined slag, with a very deep extinct crater in the centre. The ascent (10 min.; approach halfway between the stations Arco Felice and Lago Lucrino; gratuity) is interesting, on account of the panorama the top commands, and not less so the descent (6 min.) into the crater (50 ft. above the sea).

2½ M. Station of *Lago Lucrino*, at the E. end of the small **Lacus Lucrinus**, which is separated from the sea by a strip of land. An ancient embankment here, still to be traced under the water, was called the *Via Herculea*, from the tradition that the hero traversed it when driving the bulls of Geryon across the swamps. The lake was famed for its oysters in ancient times, and still yields also the 'spigola' (as the Neapolitans call it), a fish known to the Romans as 'lupus'.

Near the station is the *Restaurant Suisse* (comp. p. 110). — On the spot now occupied by the Monte Nuovo (see above) once stood (until 1538) the village of *Tripèrgola*, probably near the site of Cicero's villa Cumanum, in which he began, in 54 B.C., to write his philosophical work 'De Republica'.

About 10 min. (road) to the N. of the Lucrine Lake, a little inland, bounded on three sides by hills clothed with chestnuts, vines, and orange-gardens, lies the *Lago Averno*, the celebrated **Lacus Avernus**, a crater filled with water, which was regarded by the ancients as the entrance to the infernal regions on account of its sombre situation. Its banks are now bordered with blocks of lava. Circumference nearly 2 M.; depth 113 ft.; height above the sea-level 1½ ft. Tradition affirmed that no bird could fly across it and live, owing to its poisonous exhalations, and that the neighbouring ravines were the abode of the dismal, sunless Cimmerii, mentioned by Homer (Odyss. xi. 14 seqq.). Virgil, too, represents this as the scene of the descent of Aeneas, conducted by the Sibyl, to the infernal regions (Aeneid vi. 237). Augustus connected this lake with the Lacus Lucrinus and entrusted the construction of a naval harbour (*Portus Julius*) to his son-in-law and co-regent Agrippa. The harbour, however, soon sanded up and its place was taken by that of Misenum (p. 120). The upheaval of the Monte Nuovo (see above) destroyed the remains of the harbour-works, half filled the Lucrine Lake, and entirely altered the configuration of the neighbourhood. The Monte Nuovo, the Lacus Avernus, and the Monte Grillo are three volcanoes, all rising from the same fissure in the earth's surface and to a certain extent connected with each other by subterranean passages.

On the S. side of the lake are grottoes and cuttings, hewn in the tufa rock, which probably once belonged to the Portus Julius. One of these caverns, situated a few hundred paces to the left of the end of the road coming from the Lucrine Lake and now called the *Grotto of the Sibyl*, or

Grotta d'Averno, is entered by a rocky archway (half walled up; gratuity about 5 *L.*, to include torch and porterage over the shallow water; terms should be settled in advance), and consists of a damp passage (c. 110 yds. long) hewn in the rocks and ventilated by vertical apertures. Midway between the two lakes a narrow passage to the right leads to two small square chambers with mosaic pavements, one of which, styled by the guides the 'Entrance to the Infernal Regions' or the 'Bath of the Sibyl', contains lukewarm water, 1 ft. in depth, which rises in the neighbourhood.

On the N.W. side of the lake is one end of the *Grotta della Pace* (p. 123). — On the E. side are the interesting ruins of vast *Baths*, usually called a *Temple of Apollo*.

The Ferrovia Cumana runs with the high-road along the strip of land between the Lucrine Lake and the sea and pierces the *Punta dell'Epitaffio*, round which the road runs. To the right, before we enter the tunnel, lie the *Bagni di Nerone* or *Stufe del Tritolo* (gratuity 1-2 *L.*), a long, narrow passage in the rock, at the end of which rise several warm springs. The entire hill is covered with fragments of old masonry, passages, colonnades, and mosaic pavements. The railway threads a shorter tunnel, beyond which, to the right, is the so-called Temple of Diana (p. 119), and, to the left, the station of Baia, 3 M. from Pozzuoli. — Continuation of railway, see p. 121.

Baia. — *Ristorante Vittoria* (comp. p. 110), near the station. — Carriages to Miseno and the Lago del Fusaro, including waiting at the Piscina Mirabilis and at Cape Miseno, which is ascended on foot, 20-30 *L.* (agree upon the fare before starting). Walkers require about 6 hrs. for this expedition, there and back; guide unnecessary.

Bàia (3 ft.), the ancient *Baiae*, situated on the bay of the same name, was the most famous and magnificent watering-place of late-republican and imperial Rome, and had attained the zenith of its splendour in the age of Cicero, Augustus, Nero, and Hadrian. "Nothing in the world outshines the lovely bay of Baiae", exclaims Horace's wealthy Roman (Epist. i. 83), who is desirous of erecting a magnificent villa there. With the decline of the Roman empire the glory of Baiae speedily departed. In the 8th cent. it was devastated by the Saracens, but it was still a favourite bathing-place in the 14th cent. (mentioned by Petrarch and Boccaccio). In 1500 it was deserted by its inhabitants on account of malaria. At the present day it is only a village with the *Cantieri Meridionali* shipyards and a few modern buildings, visited by bathers from Naples.

Of the imposing baths and villas of the Romans, the foundations of which were often thrown far out into the sea and are still dredged for art-treasures, nothing but fragments now remain. In modern times the buildings on the land, three large vaults which belonged to baths, have been exalted into temples of the gods.

We first observe in a vineyard opposite the railway station, which affords a sufficiently good view of it, a large octagonal building, with a circular interior, a half-preserved dome, and four

recesses in the walls, and remains of a water-conduit, styled a *Temple of Diana*.

Turning to the right on quitting the station, we walk along the High Road to Bacoli (2 M.) and reach after about 120 paces the entrance (r.; next to house No. 60) of another vineyard, containing a large circular building, with a vaulted ceiling, open in the centre, and four niches in the walls. This is obviously a bath, but is called a *Temple of Mercury*, or by the peasantry *il Truglio* (trough). There is a fine echo in the interior (gratuity). — About 100 paces farther along the road is (l.) the so-called *Temple of Venus*, an octagonal structure, once vaulted, of the imperial epoch. The interior is circular and 25 paces in diameter, with remains of the ancient lateral chambers, windows, and staircases, somewhat resembling the Minerva Medica at Rome. The passage through it is public.

The road, passing the shipyards (p. 118), skirts the bay and then, passing several ancient columbaria, ascends the hill occupied by the *Castle of Baia*, which was erected in the 16th cent. by Don Pedro de Toledo and is now used as an orphanage.

At the bottom of the hill is the village of **Bácoli** (92 ft.), built among the ruins of an antique villa, and containing other antique remains, which, with the exception of the Piscina Mirabilis, are of no special interest. On the site of Bacoli (or, according to others, on the coast between the Lucrine Lake and the Punta dell'Epitaffio, p. 118) once lay *Bauli*, famous for the villa of the orator Hortensius, who there raised his favourite lampreys. According to Suetonius, Nero attempted to drown his mother Agrippina here in a leaky boat in March, A.D. 59.

On the hill to the S. of Bacoli, 10 min. from the entrance to the village, is situated the *Piscina Mirabilis* (guide unnecessary).

We may either leave the road by the Uffizio Daziario and follow the long street of the village (S.); or, better, follow the road to the bifurcation mentioned on p. 120 and 50 paces beyond it ascend a path diverging to the left from the Misenum road. At the top we turn to the right. Key in the adjacent Villa Greco (painted yellow; gratuity).

The Piscina, which formed the end of the ancient Serino conduit, is an admirably preserved reservoir, 230 ft. in length, 85 ft. in width, with a vaulted ceiling supported by forty-eight massive pillars. — Following the top of the hill in the same direction (S.) for 7 min. more, we reach a cottage (good wine), the roof of which commands a very fine *View, though less beautiful than that from the Capo Miseno.

What is commonly named the tomb of Agrippina (*Sepolcro d'Agrippina*), on the coast to the N. of the village, a semicircular passage with vaulted ceiling, reliefs, and paintings, is really the ruin of a small theatre. On the promontory to the E. of the village rises a two-storied building, known as the *Cento Camerelle*, or the *Carceri di Nerone*, or the *Labyrinth*. The upper story was certainly a reservoir, but the use of the basement story is undetermined. The present approach is modern. The building is

visited by torch-light (gratuity), but the view from it is the chief attraction. Remains of the ancient villa attached to it strew the hill.

Near Bacoli, 5 min. beyond the Uffizio Daziario, the road forks: the branch to the right leads to Miniscola and the (15 min.) ferry for Procida (see p. 121), that to the left in a straight direction to Misenum (passing through a military area; the taking of photographs or notes prohibited; comp. p. xxviii). Both roads skirt the margin of the shallow *Mare Morto*, the inner part of the old harbour of Misenum, from which it has only recently been separated by the embankment which bears the road. The two basins are now connected by a narrow channel only, which is crossed by a bridge.

In the time of Augustus a vast naval harbour was constructed at Misenum by Agrippa, in connection with the works at the Lacus Avernus and the Lacus Lucrinus (p. 117), in order to serve as a haven for the Roman fleet on this coast, like Ravenna on the Adriatic. The harbour consisted of three basins, two outer, one on each side of the promontory called *Forno* or *Punta di Sarparella*, and one inner, the present *Mare Morto*. The *Punta di Pennata*, a narrow promontory which bounds the harbour of Misenum on the N.E., was penetrated by a double passage. Two breakwaters also, each consisting of eight piers, were constructed, and three of these piers are still visible about 10 ft. under water, off the promontory facing the Punta, on the S.W. Other relics of antiquity abound in the neighbourhood, but it is a difficult matter now to ascertain to what they belonged. The town of **Misenum**, which was destroyed by the Saracens in 890, was probably situated on the S.W. side of the present Porto di Miseno. Scanty remnants of a theatre are still traceable near the promontory of Forno (see above). Some ruins on the height above probably belonged to the famous villa of Lucullus, afterwards the property of Tiberius (who died here in A.D. 37) and subsequently that of Nero. The *Grotta Dragonara*, a subterranean chamber on the W. side of the promontory, with a vaulted roof supported by twelve pillars, is variously conjectured to have been a naval magazine or a reservoir.

Beyond the bridge mentioned above, 5 min. S. of the bifurcation of the road, we pass a white powder-mill and soon reach (12 min.) the village of *Miseno*, situated at the foot of the cape. (Carriages cannot go farther.) The ascent is rather fatiguing (to the top and back 1-1¼ hr.; permesso granted without difficulty at the barracks opposite the church; a soldier is usually sent as a guide). Beyond the village-church we ascend to the right and follow the main road to the farm, a little short of which we again ascend to the right and then, at the bifurcation, to the left; a steep and narrow path then leads to the summit through vineyards.

The **Capo Miseno** is an old crater rising from the sea, but only a segment now remains. Originally an island, it is now connected with the mainland by the Spiaggia di Miniscola (p. 121), a dam dating perhaps from the Roman period. Its remarkable form gave rise to the belief that it was an artificial tumulus of very ancient origin. Thus Virgil (Aeneid vi. 232) describes it as the burial-place of the trumpeter Misenus.

The little platform on the summit (300 ft.; the proprietor expects a gratuity) commands one of the loveliest and most colourful

**Views in the world. It embraces the bays of Naples and Gaeta and the surrounding heights, with the peculiarity that the spectator appears to stand in the midst of a complicated assemblage of straits, peninsulas, bays, lakes, and promontories. On the side next the sea, on the almost entirely annihilated floor of the crater, rises a picturesque mediaeval watch-tower (comp. p. 206); another similar tower was removed to make way for a lighthouse, which is connected with the village by a road cut out of the rock.

From the cape we may either follow the footpath which after 5 min. diverges on the left from the high-road to the N.W. of Miseno and crosses the *Spiaggia di Miniscola*, a strip of land, 1¼ M. long, separating the Mare Morto (p. 120) from the *Canale di Procida* and belonging to the military zone (inquire if the passage is permitted); or we may return to the point where the road forks (see p. 120) and follow the road skirting the N. side of the *Mare Morto*. In either case we reach the *Monte di Procida* (476 ft.), a tufa hill, covered with fragments of ancient villas and vineyards yielding excellent wine, at the foot of which is the landing-place (*Sbarcatoio*) for rowing-boats to Procida (p. 123). — Halfway along the last-mentioned road a branch diverges N. and leads between the Monte di Procida (l., see above) and the *Monte de'Salvatichi* (r.; 417 ft.) to (1¾ M.) Torregaveta and (2½ M.) the Lago del Fusaro (see below).

On leaving Baia (p. 118) the Ferrovia Cumana passes through a short tunnel and stops at (⅔ M.; 4½ M. from Pozzuoli) *Cuma Fusaro* (restaurant; prices should be settled in advance), the starting-point for a visit to the town of Cumae (p. 122).

The railway ends, 1 M. farther on, at **Torregáveta** (two Trattorie di Campagna, comp. p. 31), a seaside hamlet, with a fine view of Ischia. Near it are the ruins of the villa of Servilius Vatia, who retired hither to avoid the dangerous court-intrigues in the time of the Claudian emperors. The ancient tunnel through the tufa hill served as an approach to the beach below. Steamer to Procida and Ischia, see p. 123.

From Cuma Fusaro to Cumae (2 M.). From the above-mentioned railway station we follow the road to the W. for 100 paces, then to the N., along the E. bank of the **Lago del Fusáro**, the *Acherusia Palus* of the ancients, a lagoon separated from the sea by alluvial sand and dunes, and in early antiquity perhaps serving as the harbour of Cumae. At the beginning of the lake, on the bank, to the left, is the entrance to the Ostricoltura (oyster-beds, etc.) and fishing school. Opposite, in the lake, is a casino built by Carlo Vanvitelli for King Ferdinand I., which has been refurnished in the baroque style. — Before reaching Cumae the road forks, the branch to the right leading to the Arco Felice (p. 123). In a vigna, about 120 paces short of this bifurcation, we

observe to the right the ancient *Amphitheatre* of Cumae, with twenty-one tiers of seats, covered with earth and vines. If we then follow the branch to the left (with antique pavement) and after about 50 paces diverge from it, between the first two houses, by a path to the left (last part steep), we are led in ¼ hr. (past a small farm, then to the right) to the former acropolis of Cumae (see below). An easier ascent is by the new path 5 min. farther on, through the gateway opposite the remains of a Roman bath or villa (formerly called the Tomb of the Sibyl).

The so-called *Temple of the Giants*, 1 min. N. of this spot, is another piece of Roman masonry. A few min. farther on, opposite (r.) a peasants' dwelling, is a *Domed Tomb* of the 4th or 3rd cent. B.C.

Cumae, Italian *Cuma*, Greek *Kyme*, the most ancient Greek colony in Italy, was situated on the summit and at the S. base of an eminence of trachytic tufa (270 ft.), which rises from the coastal plain on the W. side of the Phlegraean hills. — A permesso (from the Soprintendenza, p. 69) is necessary to inspect the excavations.

Kyme, founded in the 8th or even the 9th cent. B.C. by Euboeans from Chalcis, in its turn founded Dikaearchia, the modern Pozzuoli, and Neapolis, and exercised the most widely extended influence on the civilization of the Italian peninsula. All the different alphabets of Italy were derived from the Cumaean; and Cumae was the centre whence the Hellenic forms of worship, and with them Hellenic culture, became gradually diffused among the aboriginal tribes. Rome received the mysterious Sibylline books from Cumae, and the last of the Tarquinii died here in exile. The city, which once boasted of great wealth and commercial prosperity, was often seriously imperilled by the attacks of the neighbouring tribes, especially the Etruscans, who were signally defeated in a naval battle near Cumae by Hiero of Syracuse, the ally of the citizens, 474 B.C. At the close of the 5th cent. Cumae participated in the general decline of the Hellenic towns. In 420 it was stormed by the Samnites, and it afterwards became a Roman municipium. Under the emperors it fell entirely to decay, but was restored by the Goths. In the 9th cent. it was burned by the Saracens and in 1207 it was finally destroyed as a stronghold of pirates by the inhabitants of Naples and Aversa.

Of the *Acropolis* extensive remains of the circular wall (with a circumference of 1540 yds.) are preserved, especially on the E. side and on the S.E. slope, the site both of the old gate and of the present entrance. The material here consisted of slabs of trachyte (6 ft. long); on the N. side it was square blocks of tufa. Marks of later repairs are visible at various points. The rock on which this castle stood is perforated in every direction by passages and shafts. One of these, on the S. side of the hill (descent to the left by the vintager's hut), with numerous lateral openings and subterranean passages, corresponds with the description given by Virgil (Aeneid vi. 43 seqq.) of the *Grotto of the Sibyl*, which had a hundred entrances and as many issues, "whence resound as many voices, the oracles of the prophetess". The main entrance (on the W. side), with a passage, 30 yds. long, leading to the rectangular anteroom of the actual cave of the oracle, was cleared in 1926. On

1 : 100.000
Kilom.
Engl. Miles
ISOLA D'ISCHIA
I. DI PROCIDA
CANALE D'ISCHIA
Pta Cornacchia
Mezza Torre
Pta di Caruso
Torre
Restituta
Lacco Ameno
Monte Vergine
C. Schiabica
Ledomada
Perona
Pta della Scrofa
Castiglioni
Faro
Pta S. Pietro
Porto d'Ischia
Pta Molina
Mandria
S. Antonio
ISCHIA
Castello
Scogli di St. Anna
Pta del Fiumicello
Pioppeto
Pta di Serra
Punta Ceraciello
I. Vivara
Chiajolella
Pta Solchiera
Pta del Soccorso
FORIO
Tironi
Mte Nuovo
Mte Epomeo
Mte Tribbiti
Fiajano
Santacci
Campagnano
Pta della Pisciazza
Pietre Rosse
Pietra dell'Acqua
Parrocchia
Fontana
Pietra Bianca
P. Nera
Ciglio
Serrara-Fontana
Barano d'Ischia
Pta del Bordo
Panza
Testaccio
Chianare di Spadera
Pta della Cima
C. Negro
Pta del Chiarito
la Roja
Pta St. Angela
Villa St. Angelo
Capo Grosso
Pta S. Pancrazio
Pta del Fiumicello
Pta di Rocciola
Faro a P. Pioppeto
C. Scotti
Pioppeto
Pta di Serra
Castello
PROCIDA
Pta dei Monaci
L'Olmo
Antonio
Pta Piss'Ago
Centano
Margarita
Punta Ceraciello
I. Vivara
Chiajolella
ISOLA DI PROCIDA

this occasion, besides Roman retaining walls, the chief finds consisted of Roman building fragments from the Temple of Apollo. Previous explorers had discovered some implements of the stone age. — Of the *Temple of Apollo*, which almost entirely occupied the terrace over the Grotto of the Sibyl, nothing now remains but the Greek foundations with Roman column-bases and relics of walls. On the summit, 5 min. higher up, are some more ruins (of the Temple of Jupiter?).

The summit commands a glorious *View of the sea as far as Gaeta and the Ponza Islands, of the Lago del Fusaro and Ischia (to the left), and of the Phlegraean Fields (to the E.). For some distance along the shore, a narrow pine-forest extends to the N., bordering the marshes, the drainage of which has been undertaken (*Bonifica di Licola e Varcaturo*). The ancient Liternum (p. 8) lay at the outlet of the neighbouring *Lago di Patria*. — At the N. base of the hill lay the chief *Necropolis* of Kyme, which yielded the Collezione Cumana in the Naples Museum (p. 91).

From the Acropolis to the Arco Felice (20 min.). We return to the bifurcation mentioned on p. 121 and turn to the left. After 5 min. a path follows the traces of an ancient paved way to the left, which after a few paces descends (r.) to a subterranean vaulted passage, called the *Grotta della Pace* (after *Pietro della Pace*, a Spaniard who explored it in 1507). This passage, which was constructed by Agrippa for the purpose of affording direct communication between Cumae and the Lacus Avernus, may be penetrated by those who do not mind a little discomfort. It is upwards of ½ M. in length and 13-16½ ft. wide and is lighted at intervals by shafts from above. The floor is covered at first with deep fine sand, and farther on with rubble. The tunnel debouches on the N.W. bank of the Lacus Avernus (p. 117). A recent theory recognizes in this tunnel a relic of the navigable canal begun by Nero in A.D. 64 between the mouth of the Tiber and the Lacus Avernus.

About 5 min. farther on the road, still with traces of the ancient pavement, passes beneath the **Arco Felice**, a brickwork structure, 63 ft. high and 18½ ft. wide, spanning a hollow, through which Domitian built a direct road between Cumae and Puteoli. — About 9 min. later our way joins a broad road which follows the top of the E. margin of the Lago Averno and then descends to (30-35 min.) the Ferrovia Cumana station of Arco Felice (p. 116).

6. Procida and Ischia.

A trip to the islands of Procida and Ischia, at the extremity of the W. arm of the bay of Naples, takes about 2 days. A visit to Ischia alone, including a trip round the island and the ascent of Monte Epomeo, requires 1½ day. By utilizing the motorbus (p. 128) from the town of Ischia to Fontana it is possible to enjoy the wonderful view from the top of Monte Epomeo and return to Naples on the same day.

Steamers of the Società Partenopea (pp. xviii, 184): (1) from *Naples* (Molo Beverello, Pl. F 6; p. 50) to *Procida*, *Ischia*, *Casamicciola*, and *Forio*, once or twice daily according to season: to Procida in 1¼ hr. (5 *L.* 35, 2 *L.* 85 c.), to Ischia in 2 hrs. (6 *L.* 45, 3 *L.* 40 c.), to Casamicciola in 2½ hrs. (6 *L.* 75, 3 *L.* 55 c.), to Forio in 3¼ hrs. The steamers plying to the Ponza Islands (p. 129; twice weekly) touch also at Procida and Ischia. — (2) From *Torregáveta* (p. 121) to *Procida* (25 min.), *Ischia* (1 hr.), *Casamicciola* (1½ hr.), and *Forio* (2¼ hrs.), twice daily, in connection with the Ferrovia Cumana (p. 110); fares (including the railway journey from the Piazza Montesanto at Naples, comp. p. 110) to Procida 6 *L.* 10, 3 *L.* 65 c., to

Casamicciola 8 *L.* 90, 4 *L.* 55 c. — Embarking or landing at Procida, Ischia, Casamicciola, and Forio 35-60 c., at Torregaveta free.

ROWING BOATS from Torregaveta (p. 121) to Procida in 1½-2 hrs.; from Procida to Ischia, see below.

Pròcida, the *Prochyta* of the ancients, is of volcanic origin, like its sister-island Ischia, being composed of pumice-stone and trachytic tufa. It consists of two contiguous craters, which now form two semicircular bays (on the S.E. side of the island), their S. margins having been destroyed by the sea. A third and smaller crater perhaps formed the creek of Chiaiolella (on the S.W. side), and a fourth the neighbouring island of Vivara (see below). Procida is 2 M. in length and of varying width; the population (11,500) is occupied in fishing and the cultivation of the vine and other fruit. The surface is somewhat flat compared with that of its more majestic sister-isle. As the island is approached the most conspicuous object is the castle, situated on the N.E. extremity. Below lies the town of *Procida* (105 ft.; Alb. Bellavista), extending along the N. coast, partly built on the higher ground above, and stretching thence towards the bay on the S. side. The white, glistening houses with their flat roofs present a somewhat oriental aspect. The chief festivals on the island are St. Michael's Day (Sept. 29th) and May 8th.

The landing-place ('Marina') is on the N. side. We follow the main street of the village to the left and take the first side-street to the left. This leads to the small Piazza dei Martiri, with a tablet in memory of twelve Procidans who were executed after the rising of 1799 and a statue of Antonio Scialoia, the politician (1817-77). Fine view towards the S. In 5 min. more we reach the *Castle*, now a house of correction, situated on a precipitous rock and commanding fine views of Procida and Monte Epomeo, the Capo Miseno, Vesuvius, Capri, and the peninsula of Sorrento.

The main street mentioned above intersects the town from E. to W. and is prolonged to the left by the 'Strada Vittorio Emanuele', which runs between garden-walls and rows of houses, and traverses the whole island towards the S.W. In 40 min. we reach the **Bay of Chiaiolella** (Alb. Miramar), situated below the old church of *Santa Margherita* and near the small olive-clad island of *Vivara*. This point may be reached also by picturesque footpaths leading from the Piazza dei Martiri to the left along the heights, viâ the former *Telègrafo* (marked '75' on the map). At the Chiaiolella boats for the passage to Ischia are always to be found (¾ hr. with a favouring wind). As soon as we have passed Vivara, we obtain a view of Ischia with its beautiful hills, commanded by the summit of the Epomeo, with the town and castle of Ischia in the foreground.

Ischia, the *Pithecussa* of the Greeks, the *Aenaria* of the Romans, and the *Iscla* of the 9th cent., the largest island near Naples (area 17¾ sq. M.), is about 19 M. in circumference, and has about 31,500 inhabitants, who are principally engaged in the culture

of the vine (almost entirely white wine) and other fruit, and to a certain extent in fishing. The entire island may be regarded as the débris of a submarine volcano, the centre part of whose crater was near Fontana (p. 128). Subsequent lateral eruptions gave rise to fourteen smaller craters, which may be recognized by the cones of the Montagnone (p. 126), Monte Rotaro (p. 127), Monte Tabor (p. 127), and the promontory of Lacco, all on the N. side of the island, where warm radio-active springs still gush forth (pp. 126, 127). Similarly the castle-rock at Ischia is probably due to some such lateral outburst. In consequence of an eruption of *Monte Epoméo* (p. 129) the island was deserted about 470 B.C. by the Syracusan garrison left on the island by Hiero (p. 122), and a similar eruption in the 8th cent. B.C. probably caused the Chalcidians, after a brief sojourn at Ischia, to remove to Cumae (p. 122). Eruptions took place also in 300 and 92 B.C., and in the 1st, 2nd, and 3rd cent. of our era. According to the ancient poets the giant Typhoeus, transfixed by the thunderbolt of Jupiter, lay buried beneath this mountain, like Enceladus under Etna, periodically groaning and causing fearful eruptions of fire. The last eruption took place in 1302, when a stream of lava descended to the sea on the N.E., near the town of Ischia. — The climate is genial, the soil extremely productive, and the scenery, particularly on the N. side, singularly beautiful. In summer numerous visitors resort to the island on account of the mineral waters (see above).

After the fall of Rome Ischia suffered many attacks and devastations at the hands of the different lords of Italy, especially the Saracens in 813 and 847, the Pisans in 1135, and the emperors Henry VI. and Frederick II. It revolted with Sicily against the Anjou dynasty, but it was again subdued by Naples in 1299, and was thenceforward permanently united with it. The *Marchese di Pescara* (p. 59), the celebrated general, was born in 1490 at the castle of Ischia, which was afterwards gallantly defended by his sister Constance against Louis XII. of France. As a reward her family were invested with the governorship of Ischia, which they retained till 1734. In 1525 Pescara's widow, Vittoria Colonna, celebrated alike for her talent and beauty, the poetical friend of Michelangelo, retired to Ischia to mourn her husband's loss. So, too, did Maria of Aragon in 1548, widow of the Marchese del Vasto.

The town of **Ischia** (16 ft.; Alb. Rist. Baldino, Via Seminario, 20 beds at 10 *L.*, Trattoria Pirozzi, a little to the W. of the piazza, both well spoken of; motorbus, see pp. 128, 123), or *Ischia Ponte*, the capital of the island and the seat of a bishop, with 8200 inhab. (including Porto d'Ischia), stretches picturesquely along the shore in the form of a single street, 1 M. in length, extending to the Punta Molina on the N. The *Castello* (300 ft.), also known as the Castello di Gerone after its fortification by the Syracusans (see above), is enthroned on a lofty rocky island to the S.E., and is connected with the land by a stone causeway.

The castle, now in a half-ruined condition, was built by Alphonso I. of Aragon about 1450, and was afterwards the residence of Vittoria Colonna (see above). The custodian shows visitors the large domed church and its

crypt, the nunnery church, etc. Splendid view, embracing Capri, Sorrento, and Vesuvius, from the E. verge of the rock-cone.

From Ischia a good high-road skirts the N. coast of the island, passing Porto d'Ischia and Casamicciola, to Forio, and thence it proceeds by the S. side of the island, past Serrara and Barano, back to Ischia.

From Ischia to Casamicciola and Forio, 7½ M. (carriage to Casamicciola about 20 *L.*, motor-cab 4 *L.* per km., for a drive round the island a bargain should be struck before starting; comp. p. 127). From the landing-place at Ischia we follow the road to the right in a straight direction, crossing the *Lava dell'Arso* (p. xxxvii), the lava stream of 1302 (p. 125), at the junction of the high-road, and reach Porto d'Ischia after 1 M.

Porto d'Ischia. — Hotels (some open in summer only). *Villa Floridiana*, Corso Vittoria Colonna 31, with garden, 48 beds at 12-15, P. 35-40 *L.*; *Conte*, Via delle Terme, 75 beds at 10-14, P. 25-40 *L.*; *Angarella*, 28 beds from 12 *L.*, *Epomeo*, 15 beds, both in the Via delle Terme, with trattoria and thermal baths. — *Pensione Pineta*, Corso Vittoria Colonna, 24 beds. — The steamers put in at the quay.

Porto d'Ischia (10 ft.) is called also *Villa dei Bagni*, from several warm salt springs. The harbour, the only one on the island, was at one time a lake, but it was connected with the sea in 1853-56; its circular shape denotes that it occupies an old crater. A fine view is obtained from the pier and a still better one from the Punta San Pietro to the E. In the piazza, close to the harbour, are the large bathing establishment and a military sanatorium (formerly a royal casino), surrounded by a park.

The *Montagnone* (840 ft.), to the S.W. of Porto d'Ischia, affords a fine view, extending to Capri, which may be enjoyed when we are only halfway up the hill. We follow the road to Fiaiano for 10 min. and then ascend abruptly to the right at the point where the walls on the right cease. When we reach the vineyards we keep to the left along their walls, and where they cease we first proceed a hundred yards to the right and then keep to the left, round the hill, to the summit (¾ hr.). — *Fiaiano* (650 ft.), 1½ M. to the S. of Porto d'Ischia, with the pine-clad crater of the Arso, is another good point of view.

The road ('Via Quercia'), continuing W. from Porto d'Ischia, ascends to the left by a yellow church with Ionic columns, and shortly afterwards turns to the right again, commanding beautiful views of Porto d'Ischia, the castle of Ischia, and Procida. About halfway we pass a trattoria, with a view-terrace. On the left are the Montagnone (see above) and the Monte Rotaro (p. 127). Crossing the flanks of the Monte Tabor (p. 127) we reach (3 M.) *Perona*, whence the road passes above the Camposanto to (1 M.) Casamicciola.

Casamicciola. — Arrival by Sea. Landing or embarking 45-60 c. At the landing-place is a relief to Henrik Ibsen, who wrote 'Peer Gynt' at Casamicciola in 1867.

Hotels (with gardens and view). *Royal* (Müller), good, on the hill to the right, 10 min. from the Marina, 60 beds at 12-16, B. 6, L. 15,

D. 20, P. 34-43 *L.*; *Sauvé*, 2 min. farther up, with its own thermal baths, 50 beds at 12-16, B. 4, L. 11, D. 18, P. 34-43 *L.*; *Bellevue*, a little higher up, similar prices; *Morgera* (hotel, restaurant, and pension), well spoken of, by the sea, 6 min. to the right of the Marina; *Pithaecusa*, above the Marina, immediately to the right, in the old style, well spoken of, 50 beds at 8-15, B. 3-5, L. 10-15, D. 15-20, P. 25-40 *L.*; *Miramare*, 6 min. higher up, in the Via Principessa Margherita, 40 beds, same prices, open May-October. — Hydros (P. from 35 *L.*; open in summer) at the Gurgitello (see below), above the Hotel Miramare: *Eden*, 40 beds; *Palazzo delle Terme*, 30 beds; *Quisisana*. — In winter the heating (at the baths also) is not always adequate (but comp. p. 125).

CARRIAGES to the high-lying hotels 5-6 *L.* (including luggage); to Ischia Ponte (p. 125) 20 *L.*, to Fontana (p. 128) about double. For a drive round the island previous arrangement necessary. MOTOR CAB 4 *L.* per km. (6 *L.* for the first km.). — BOATS for hire: 8-10 *L.* per hr.

THERMAL BATH 16 *L.* (including towels); also sea-baths. — SEISMOLOGICAL OBSERVATORY (Osservatorio Geodinamico) above the Hôtel Sauvé.

Casamicciola, with a population of 2700, stretching from the sea, amid gardens and vineyards, up the slopes of the Epomeo, consists of the lower quarter, the Marina (10 ft.), which has been rebuilt under the superintendence of the government, and the high-lying baths quarter (154 ft.). In the 19th cent. it was repeatedly visited by serious earthquakes, the worst being that of July 28th, 1883, in which 1700 lives were lost and almost every house reduced to ruins. Since then three insignificant shocks only have been felt. The little town is frequented in summer by numerous visitors, on account of its cool and healthy situation, its fine sandy shore, and its warm alkaline and saline springs, which are especially efficacious in rheumatism and gout. It is also a pleasant and restful resort in spring and autumn. The *Gurgitello*, the principal spring, rises in the upper part of the town, at the Piazza Bagni Gurgitello, with a temperature of 147° Fahr., and its water is used for baths, douches, inhalation, etc., in the extensive bath-establishments of *Belliazzi* and *Manzi* near by. The *Monte della Misericordia*, or bath for the poor, on the Marina, which also is supplied by the Gurgitello, provides accommodation for 400 bathers and occupies the site of a building erected near the spring in 1604 and destroyed in 1883. The higher points, particularly near the Seismological Observatory (see above), command beautiful views over the N. bays of the Gulf of Naples as far as Vesuvius.

The *Monte Tabor* (310 ft.), which affords an admirable view, may be ascended in 25 minutes. We take the Vico Cittadini (to the E. of the Piazza Bagni Gurgitello) and then ascend the Via Bosco. After 10 min. we proceed to the left along the slope, in 8 min. more we pass through a gate and a vineyard, and finally make the somewhat steep ascent to (7 min.) the summit. The Monte Tabor was formed by an eruption of trachyte from the well-preserved crater of *Monte Rotaro* (1005 ft.; comp. p. 125), which rises to the S. — A pleasant footpath leads from Casamicciola to (1¼-1½ hr.) Forio (p. 128): we ascend to the left, 100 paces before reaching the Hôtel Royal, traversing the upper part of the town, and then follow an easy path to the left, commanding beautiful views of the coast, and descend beyond the cluster of houses known as San Giuseppe.

The high-road (66 ft. below the old road) runs W. along the coast to (1½ M. from Casamicciola) the village of **Lacco Ameno** (23 ft.). In the principal square are the bath-establishments of *Santa Restituta* and *Regina Elena*, with warm mineral springs and sand-baths. Here also is the *Church* of Santa Restituta, the patroness of the island, whose festival (May 15-17th) is celebrated by fireworks and the illumination of the neighbouring *Monte Vico* (377 ft.), once the site of a Greek settlement. Hot vapours rise in the *Stufe di San Lorenzo* at the W. end of the village. The *Pietra del Lacco*, a huge tufa rock in the sea, near the village, is also named '*Il Fungo*' from its shape, due to the action of the waves.

After leaving Lacco the road runs S.W., crosses high above the lava-stream of 470 B.C. (comp. p. 125) and then descends to (3 M.) **Forio** (59 ft.; two inns), a little place of 2500 inhab., with warm mineral springs, the last place called at by the Ischia steamers. Fine view of the Monte Epomeo and the Punta Imperatore (see below).

From Forio to Fontana and Ischia, high-road, 12½ M. (carriage to Serrara about 20 *L.*; from Serrara to Ischia, 8 M., motorbus in 1 hr., fare 5½ *L.*). About 1½ M. to the S. of Forio the footpath to the *Punta Imperatore* (495 ft.; lighthouse), the S.W. extremity of the island, diverges to the right. Beyond the poor hamlet of (2½ M.) *Panza* (509 ft.; distant view of Capri) the road leads among vineyards, commanding a fine view of the S.W. coast of Ischia, from the Punta Imperatore to the *Punta Sant'Angelo* (345 ft.; with a ruined castle), and then ascends steeply viâ (3¾ M.) *Ciglio* to the village of (4¼ M.) *Serrara* (1200 ft.; motorbus, see above), where Buonopane and Testaccio come into full sight (*View). Just before we reach (5½ M.) *Fontana* (1480 ft.; inn; ascent of Mte. Epomeo, see p. 129) we have a distant view of the peninsula of Sorrento. The road now descends, traversing several cuttings and a gorge, to (7 M.) *Buonopane* or *Moropano* (938 ft.), and thence, beyond another gorge, to the large village of (8 M.) *Barano d'Ischia* (710 ft.; inn), surrounded by vineyards and orchards. We descend through the luxuriant vineyards in the valley between the spurs of Monte Epomeo and the chain of hills on the S.E. coast of the island, cross the road from Fiaiano (p. 126), and pass below a Roman aqueduct (still partly in use), where a road to *Sant'Antuono*, *San Michele*, and Ischia Ponte (p. 125; ½ hr.) diverges on the right. We then cross the Lava dell'Arso (p. 126), the course of which is still distinctly visible. Fine *View of Procida and the Capo Miseno; to the right, the castle of Ischia. The road finally descends through fine pine-woods to the coast, where we turn to the right for Ischia, to the left for Porto d'Ischia (comp. p. 126).

The Ascent of the Epomeo (provisions should be taken) is most conveniently accomplished from Fontana (p. 128; carriage from Casamicciola viâ Porto d'Ischia in 2-2½ hrs.; also motor-bus from Ischia, 6¾ M. in 55 min., fare 4 *L.* 40 c.). A good but steep bridle-path (guide not necessary) leads from Fontana to the summit in ¾-1 hr. — The ****Epoméo** (2588 ft.), the ancient *Epomeus* or *Epopeus*, falls away on the other three sides. A little below the top (adm. fee sometimes charged by the commune of Fontana), which consists almost exclusively of soft volcanic tufa, is the convent of *San Nicòla* (2515 ft.), hewn in the tufa and now unoccupied. Passages and steps ascend to the *Belvedere*, commanding a strikingly beautiful panorama, embracing the bays of Gaeta and Naples. At our feet lies the island of Ischia itself; to the W. the open sea; to the N.W. the Ponza Islands; to the N. and E. the coast of Italy from Terracina and Monte Circeo to Capo Miseno, Vesuvius, and the extremity of the peninsula of Sorrento; in the foreground Procida, then the indentations of the Bay of Naples, to the right Capri; towards the N. the distant snowy peaks of the Abruzzi.

A steep and fatiguing path leads down to the W., viâ the small pilgrimage church of *Santa Maria del Monte*, to Forio (p. 128) in 1½-2 hrs. — From Porto d'Ischia good walkers may reach the summit of the Epomeo in 2½ hrs., by ascending viâ Fiaiano (p. 126), skirting the Monte Tribbiti in a N. direction, and then following the ridge. — Direct paths from Casamicciola also lead thither in 2½ hrs.

Steamers to the Ponza Islands, to the N.W. of Ischia. From *Naples* (Molo Beverello; Pl. F 6) twice weekly viâ Procida and Ischia to Santo Stefano (5 hrs.), Ventotene (5½ hrs.), and Ponza (8 hrs.), also once weekly direct to Ventotene (4 hrs.) and Ponza (6 hrs.). From *Gaeta* (p. 6) twice weekly direct to Ponza (3½ hrs.).

The **Ponza Islands** are all of volcanic origin and are frequently afflicted by slight earthquakes. The N.W. group comprises the almost uninhabited islands of *Palmaròla* (the ancient Palmaria) and *Zannone* (Sinonia), and the principal island of *Ponza*. The last, well-cultivated and fringed with picturesque bays and cliffs, is the edge of a crater, 4½ M. long, rising to a height of 928 ft. at its S. extremity (Monte della Guardia). Lobsters and other fish are caught in large quantities. At the N. foot of the Monte della Guardia is the harbour-bay with the hamlets of Ponza and Santa Maria (caffè-ristorante, with bedrooms, near the church of San Silverio). Road-tunnels, aqueducts, and villas (mosaic pavement at Santa Maria) recall the Roman colony of Pontiae. — The S.E. group consists of *Ventotène*, a crater relic (1¾ by ½ M.), with a village and a fort on its E. extremity, and *Santo Stéfano*, a dome-shaped granite peak with a penitentiary. — The islands are still used, as in ancient times, as a place of exile. Ventotene is the *Pandataria* of melancholy celebrity, to which Augustus relegated his depraved daughter Julia, Tiberius Julia's daughter Agrippina, and Nero his divorced wife Octavia.

7. From Naples to Pompeii.

A. By the Naples and Battipaglia Railway.

STATE RAILWAY to Pompei Scavi, 15 M. in ¾ hr. (12 *L.* 30, 8 *L.* 60, 5 *L.* 50 c.). Torre Annunziata Centrale (p. 133), stopped at by the express trains (25 min. from Naples; 12 *L.* 50, 8 *L.* 70, 5 *L.* 60 c.), is only 1¼ M. from the excavations. — LIGHT RAILWAY, see p. 134.

The ROAD (15½ M.; tram No. 55, passing the entrance to the excavations of Herculaneum, to Portici, Resina, and Torre del Greco) is described on p. 133.

The MOTOR ROAD (autostrada; comp. p. xx) from Naples to Salerno, running a little above the high-road, is cut out of the lava to a width of 33 ft. and passes under 93 bridges (mostly ferro-concrete). It is laid with asphalt and has a maximum gradient of 4½ : 100. The first section (Naples-Pompeii, 13½ M.) was opened in 1929 (motorbus from the Largo Vittoria, Pl. D 7, twice daily in ¾ hr., 14 *L.*).

The RAILWAY (starting from the Stazione Centrale, Pl. H 3, p. 29) turns to the S.E. and crosses the insignificant *Sebéto*. The huge red building on the right is the *Granili*, formerly used as corn-magazines. Beyond these we obtain a retrospect of the Castel Sant'Elmo. This district is densely peopled; the first village is (2½ M.) the straggling *San Giovanni a Teduccio* (p. 134). To the right the view becomes less circumscribed; and Naples, the hill of Posillipo (beyond which rise the mountains of Ischia), the island of Capri opposite, and the peninsula of Sorrento are now visible.

5 M. **Pòrtici** (85 ft.; Rist. Asso di Coppe, where prices should be settled in advance), a town of 21,300 inhab., the station also for Resina and Herculaneum (see below), has a small harbour formed by a mole, from the end of which a fine view is obtained. The high-road traverses the town and leads through the court of the palace built by Charles III. in 1738. In the park of the latter is now a school of agriculture (Regio Istituto Superiore Agrario).

Adjoining Portici, immediately beyond the palace, are the houses of *Resina*, a town with 20,000 inhab., built upon the ashes and the later lava-streams of 1631 (p. 137) which cover the ancient **Herculaneum** (Italian *Ercolano*). The entrance to the old and the new excavations ('Scavi di Ercolano') is to the right of the 'Corso di Ercolano', the high-road followed by the tramway (see above; station here), about ¼ M. beyond the palace and immediately on this side of a viaduct spanning a lower cross-street. From the railway station of Portici (see above; guide needless) we follow the main street to the right for 7 min., turn to the left, by the former octroi station, into the Via Cécere, and in 5 min. more, near the palace of Portici (left), we reach the high-road, which we follow to the right.—From *Pugliano* station (comp. pp. 134, 139) on the light railway we reach the entrance in 7 min. by turning right and descending the above-mentioned cross-street to the point where it is crossed by the high-road, which we follow (r.) for a few paces. — The excavations are open on week-

days 9-4 (March-Oct. 9-5), adm. to the Teatro 5 *L.*, to the Scavi Nuovi 25 *L.*, including guide (no gratuities). Hurried travellers had better omit Herculaneum in favour of the more comprehensive excavations at Pompeii.

Herculaneum, the *Heracleia* of the Greeks, was inhabited by Oscans, the aboriginal natives of the country, by Etruscans, and by Samnites, before it became subject to Rome (89 B.C.). Owing to its salubrious situation on a height near the sea it became a favourite site for Roman villas. The spot retained its name even after the annihilation of the town in A.D. 79 (comp. pp. 136, 145, 146) by a muddy stream of ashes, pumice-stone, and rainwater. A number of poor families then took up their abode here, but in 472 their village was destroyed by another eruption, which altered the configuration of the whole coast. Subsequent eruptions increased the depth of volcanic ashes under which the old town was buried to 40-100 ft. The position of Herculaneum was not forgotten, and in 1719 Prince Elbeuf, an Austrian general, sank a shaft through the tufaceous covering which ended behind the stage of the theatre. The excavations continued in 1737 by Charles III. were unfortunately directed by unskilful hands and led to no satisfactory result. In 1750 a long, narrow passage was hewn through the crust down to the theatre, at a depth of 69 ft. below the level of the street, and this is the entrance at the present day. In 1755 the *Accademia Ercolanese* was instituted for the investigation of the antiquities discovered, and under its auspices was published the 'Antichità d'Ercolano' in 9 vols. (Napoli, 1757-92), which caused an immense sensation in the learned world. The excavations progressed more favourably under the French kings Joseph Bonaparte (1806-8) and Joachim Murat (1808-15) and (after 1828) under the Bourbons. Part of the forum with its colonnades, a colonnade (erroneously called a basilica) resembling the building of Eumachia at Pompeii (p. 153), various temples, a large villa, private houses, etc., were excavated but again covered up. The number of statues, busts, wall-paintings, inscriptions, papyrus-rolls, utensils, and so on was astonishing; the greater part of them are now in the museum at Naples. A number of interesting discoveries may confidently be expected to result from the present excavations of the Italian Government (p. 132), as the thickness and hardness of the covering mass successfully repulsed the ancients in their search for objects of value (see p. 145). — Comp. *Waldstein & Shoobridge's* 'Herculaneum, Past, Present, and Future' (London, 1908; 21*s.*) and *E. R. Barker's* 'Buried Herculaneum' (illus.; London & New York, 1908; 12*s.* 6*d.*).

From the entrance we are first conducted down a dark flight of more than a hundred steps to the Theatre (model in the Scavi Nuovi, see below; electric light). The excavated passages and substructures afford but a poor idea of the building. It contained four broad tiers or steps for the chairs of the more dignified spectators, above which were nineteen tiers of seats in six compartments (cunei); between these, seven flights of steps ascended to a broad corridor, above which were three more tiers of seats. The number of spectators cannot have exceeded 3000. The orchestra, which is 87 ft. below the present surface, is faintly lighted from above through a shaft. The names of the founder and of the architect of the theatre are recorded in inscriptions. On each side of the proscenium are pedestals for honorary statues.

A visit to the buildings brought to light by the Scavi Nuovi (i.e. the excavations of 1828-55 and those commenced in 1927) is

of far higher interest. A street, part of a large private house, and several houses used for trading purposes have been cleared. They lie 40 ft. below the present surface, and the different layers of the tufaceous covering are readily distinguished. The houses in their arrangement and decorations resemble those of Pompeii. The building material is a yellow tufa from Naples or Sarno-Nocera, of very soft consistency, which accounts for the thickness of the walls. The large garden of the principal house, the *House of Argus*, is enclosed by an arcade of twenty columns and six pillars. Towards the sea, the former proximity of which is indicated by the rapid descent of the street, are situated three-storied magazines.

The LATEST EXCAVATIONS were commenced in 1927; pneumatic drills are used for breaking up the hard crust. A block of houses on the 'Decumanus minor' has already been cleared, and several pieces of woodwork (such as beds, which are not found at Pompeii) have been preserved (though, of course, in a carbonized state). Most noteworthy are the inn, the house with the lattice-work pattern (Casa a Graticci), the house with the wooden stairs and the carved head, the house with the wooden partition (tramezzo) in front of the tablinum, the house with frescoes of hunting scenes, the elaborate 'House of the Skeleton', and a three-storied house; the well-preserved *Thermae* were discovered close by. All removable objects have been left in situ. Tests made at various other points establish the extremely regular lay-out of the town.

Near Portici we enjoy a fine view from the RAILWAY of the Bay of Naples with the Castel dell'Ovo and Pizzofalcone, commanded by Camaldoli; in the background the Capo Miseno and the mountains of Ischia. Farther on, to the left, Vesuvius and Resina. The train skirts the coast and traverses the huge lava-stream of 1794, 38 ft. in thickness and 700 yds. in breadth.

7½ M. **Torre del Greco.** — *Albergo Santa Teresa*, on the high-road; *Trattoria Mimì al Mare*, at the state railway station. — The works in coral made here (visitors welcome) are sold at the Government School where the industry is taught (in the former Carmelite convent in the Piazza del Popolo; tram-terminus, see p. 130), by Giovanni Ascione e Figli (near the Piazza della Croce), and at other factories.

Torre del Greco (167 ft.), with 34,000 inhabitants, stands on one of the lava-streams of 1631 (comp. p. 137), which destroyed two-thirds of the older town. The earthquake of 1857, and particularly the eruption of Dec. 8th, 1861, wrought terrible havoc. On this last occasion eleven small openings were formed immediately above the town, while the shore in the vicinity was upheaved to the extent of 3 ft. Although the entire base of Vesuvius as far as Torre Annunziata is covered with traces of similar catastrophes, the inhabitants appear never to be deterred from rebuilding their dwellings, whence the jesting saying of the Neapolitans, "Napoli fa

i peccati e la Torre li paga" (Naples commits the sins and Torre pays for them). — Every April a fleet of boats leaves Torre del Greco for the coral-fishery off the coasts of Libya and Sicily, returning in November; the polishing of coral is the chief industry of the place. In summer, a week after Corpus Christi, the great popular festival '*Dei Quattro Altari*' is celebrated here, in commemoration of the abolition of the feudal dominion in 1700.

The line intersects Torre del Greco (to the right a small harbour and boat-building yards) and then skirts the sea. To the left the monastery of *Camaldoli della Torre* (605 ft.) is visible, standing on a prehistoric lateral eruption-cone at the base of Vesuvius and protected against lava-streams by its situation. Farther on we pass extensive quarries in the lava-streams of 1767 (comp. p. 137), whence Naples is supplied with paving material.

12½ M. **Torre Annunziata Città** (46 ft.), a town of 32,200 inhab., with an important iron-foundry (comp. p. 41) of the Ferriere Italiane and a small harbour. This is the centre of the macaroni manufacture, common in so many of the villages in the Vesuvius district. A beautiful glimpse is disclosed here of the bay of Castellammare with the town, commanded by Monte Sant'Angelo; beyond it Vico Equense, in the distance Sorrento. On April 8th, 1906, the stream of lava penetrated as far as the cemetery, ⅓ M. to the N. of the town.

13½ M. **Torre Annunziata Centrale** (railway restaurant) is the junction for the railways from Capua to Castellammare (see p. 25) and from Naples to Gragnano (p. 175) viâ Castellammare (p. 173). Carriage to Pompeii (1¼ M.) 4½ *L.*

The Pompeii train now proceeds inland towards the E., and on the left the mounds of earth thrown up by the excavations soon become visible.

15 M. *Pompei Scavi*, near the main entrance, see p. 142.

The High Road from Naples to Pompeii (15½ M.; tramway to Torre del Greco, see p. 130), with its constant stream of noisy carts jolting over the uneven paving of lava, leaves the town near the Castel del Carmine (p. 51), skirts the Marinella, past the new harbour-works, and then crosses the *Lagno* canal and the railway; at this point the motor-road (p. 130) branches off to the left. Farther on our road crosses the Sebeto by the *Ponte della Maddalena*, passing the Granili (p. 130) to the right. It then leads along the coast, which is so covered with villas and other houses that the route is more like a long street than a country-road. The first village reached is (4½ M.) *San Giovanni a Teduccio* (p. 130), which is adjoined on the left by the small town of *Barra*. Beyond the tramway-junction of *Croce del Lagno* (near the Fonderia di Pietrarosa) we reach (5½ M.) *Portici* and (6¾ M.) *Resina* (p. 130).

which stretch along the road for a distance of 2 M. Beyond the entrance to the excavations of *Herculaneum* (p. 130) the road to Vesuvius diverges to the left (see p. 141). We next pass the once royal château of *La Favorita* on the right, with a fine park. As far as *Torre del Greco* (p. 132) the road runs between houses and garden-walls, but farther on it commands an unimpeded view. *Torre Annunziata*, see p. 133. — *Pompeii*, see p. 142.

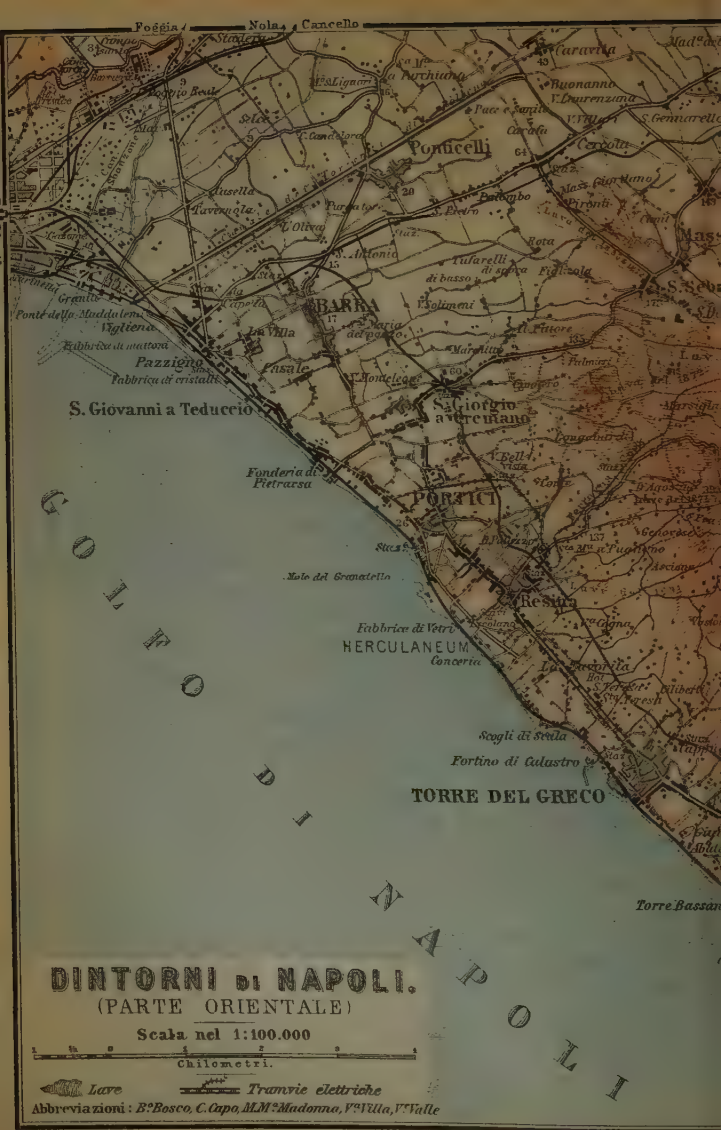
B. By the Naples-Pompeii-Sarno Light Railway (Circumvesuviana).

To (16 M.) *Pompei Scavi* (electric traction), about one train every hour, in 1-1¼ hr. (1st class 6 *L.* 40, 3rd class 3 *L.* 80 c.; extra fare on some of the fast trains). The station of Pompei Scavi faces the N.E. entrance of the excavations (p. 143; no hotel); those who wish to stop at an hotel should alight at (¾ M. farther on) the station of *Pompei* (p. 195; 20 min. E. of the main entrance), or (better) travel from Naples by the main railway (R. 7a). — From Pompei Scavi to Sarno, see below.

The Light Railway, known as the *Circumvesuviana*, starts at the Ottaiano-Circumvesuviana Station in Naples (Pl. H4; Corso Garibaldi 387; served by trams Nos. 4, 17, 27, 29, see pp. 32, 33) and at first traverses the fertile *Paduli* (marshes), the kitchen-gardens to the E. of Naples, irrigated by numerous canalized streamlets, in which crops succeed each other in continuous rotation all the year round. — 2½ M. *San Giovanni a Teduccio* (p. 130). — At (3 M.) *Barra* (p. 133) the N. branch of the light railway encircling Vesuvius viâ Ottaiano diverges to the left (see p. 142). — Beyond (5 M.) *San Giorgio a Cremano* the railway runs through orchards and vineyards, skirting the S. slopes of Vesuvius and affording beautiful views; on the left is the motor-road (p. 130), on the right (below) the high-road (p. 133).

5½ M. *Bellavista.* — The train traverses the park of the Palace of Portici and reaches (6¼ M.) *Pugliano*, in the upper part of Resina, the station for Herculaneum (see p. 130). On the left is the station of Cook's Vesuvius Railway (p. 135). Farther on we cross the overgrown lava-streams of 1631. — 8 M. *Torre del Greco* (p. 132), terminus of the tramway from Naples. — 13 M. *Torre Annunziata* (p. 133). The station of the light railway is ¼ M. to the N. of the harbour and the railway station. — Just beyond the cemetery the light railway touches the lava-stream of 1906 (p. 138) and then curves sharply inland. — 14¼ M. *Boscotrecase* (p. 141); 15 M. *Boscoreale* (p. 172). We next stop at (16 M.) **Pompèi Scavi** (railway restaurant), adjoining the N.E. entrance to the excavations (see p. 143). — 16 M. *Pompei*, see above.

Beyond Pompei the light railway goes on to (18 M.) *Scafati* (p. 195). It then runs to the N. to (21¼ M.) *Poggiomarino*, where it reunites with the branch encircling the N. side of Vesuvius (Naples-Ottaiano-Sarno; see p. 142). The train then runs to the E., viâ (24¼ M.) *Striano* and (25½ M.) *San Valentino Torio*, to the terminus at (27¼ M.) *Sarno* (p. 252), on the railway from Naples to Benevento.



DINTORNI di NAPOLI.

(PARTE ORIENTALE)

Scala nel 1:100.000

Chilometri.

Geograph. Anstalt von

Staz
Caserta
S. ANASTASIA
Somma Vesuviana
Staz. Costantinopoli
Terracina
Albertini
Seggiari
Tufano
Mad. della Grazia
Vª Mosca
Re della Vigna
Fontanal
La Zazzera
C. Stefano
Vig. Pacchetella
Schiavo
Trocchia
Mass.ª S. Angelo
Sta Maria di Castello
OTTAJANO
Mas. S. Domenico
Arderio
S. Leonardo
Cast.º del Principe
Monte Somma
Punta Nasone
Cognoli di Trocchia
Cognoli di Ottajano
Cognoli di Giacco
Atrio del Cavallo
Fossa della neve
Piscinola
S. Giuseppe
Zabatta
Ambrosi
Colle Margherita
Rº Osservat.
Colle Umberto I
Lave del 1891-99
Lave del 1882
Bocche del 1882
VESUVIO
Vª Mazza
i Carbonai
Falangone
Vª Tolesi
Mad.ª della Grazia
Casilli
Gli Unni
Salvati
Croce del Carmine
Campetiello
Fagani di sopra
Terzigno
Avini
Lave del 1906
Lave del 1822
Lave del 1804
Lave del 1861
Lave del 1872
Lave del 1885-86
Bocca del 1906
Bocche del 1734
Bocche del 1760
Vittello
Palombo
Casarella
Pal. Rossa
C. Bianco
Mass. Izzo
Mass. Jacarelle
Loggie
Carbone
Sansone
Buoninconti
i Balzani
Rendina
Casavitelli
Boscoreale
Massa
BOSCOTRECASE
Oratorio
Tre Case
Balardinetti
Palmieri
Cappella Contezione
Mad. Bruna
Giaulino
Prota
Vª Ruggero
Mass.ª Donna Chiara
Rº Prota
Vª Inglese
Vª de Santis
C. Punzo
Torre Scassata
Scogli di Prota
V. Lauritono
Fortino Oncino
Porto
Lanterna
TORRE ANNUNZIATA
V. Rosa
Mad. del Principe
Mad. del Carmine
Tofano
Mass. dei Gesuiti
Cerulli
Mass. Terella
Osp.º dei Monaci
Citarella
Prisco
Anfiteatro
POMPEI
Pompei
Staz. di Pompei
Staz. centr.
Wagner & Debes. Leipzig

8. Mount Vesuvius.

For an expedition to Vesuvius (6½-9 hrs. from Naples) bright weather is highly desirable. Most travellers, especially when accompanied by ladies, go viâ Pugliano and avail themselves of *Cook's Vesuvius Railway*. — The ascent *On Horseback* (last ½ hr. on foot) viâ Boscotrecase offers no extraordinary difficulty to the hardy traveller, but can be recommended only to those who have some previous acquaintance with the ways of the natives. — *Walkers* begin the ascent at Resina or Boscotrecase (see p. 141). — It is proposed to construct a branch-road to Vesuvius from the 'autostrada' (p. 130).

Cook's Vesuvius Railway (Messrs. Thos. Cook & Son; tickets from the office mentioned on p. 35 or from the hotels) begins immediately to the N. of the light-railway station of *Pugliano* (p. 134) and ascends to the foot of the cone (5 M., in ¾ hr.; two trains daily, more if required); thence by *Funicular* almost to the verge of the crater. Total fare (there and back) 98 *L.* 40 c., including the journey from Naples to Pugliano by the light electric railway (Circumvesuviana, p. 134; ½ hr.). From mid-May to mid-Sept. special trains are run thrice weekly from Naples at increased fares for the convenience of those wishing to view the crater by night. — In addition a fee of 5 *L.* per person is exacted by the head-guide at the crater for the services of the GUIDES appointed by the commune of Resina. As reckoned from the Naples station of the light railway, the excursion (there and back) takes 5-6 hrs., not including the stop generally made about noon at the Eremo (p. 140; 1¼ hr.).

The ascent **On Horseback** (p. 141), which takes 6-7 hrs. (up and down) from *Boscotrecase* (p. 141), is interesting but fatiguing, and is more suitable for a party of men only. At Boscotrecase station guides and coachmen may be found to undertake the trip for the same or even lower prices than at Pompeii (see below). The ride from Boscotrecase takes 2½ hrs., but may be reduced to 2¼ hrs. (2 hrs. by motor-car) by driving to Casa Bianca; the final climb on foot takes ½ hr. The descent takes considerably less time. Good walkers will cover the ground in practically the same time. — Those beginning the ascent at *Pompeii* (which adds a drive of ¾ hr.) make their arrangements through one of the hotel-keepers there (p. 143). These make a general charge of 55 *L.* for each person, including carriage, horse, and guide, the toll for Fiorenza's bridle-path (p. 142; rider 4, walker 2 *L.*), and the fee of the guides to and at the summit. — Inclusive tickets may be obtained from the Hôtel Suisse and the Anglo-American Hotel (p. 143) for the light railway from Pompeii to Pugliano and Cook's Vesuvius Railway (same prices as from Naples). — Though the ascent on horseback has thus been in some measure organized, it is still necessary to exercise patience and firmness towards the importunate guides, drivers, and others. In any case a previous arrangement should always be made as to charges and as to the point at which we leave the carriage and mount our horses, while it should be stipulated that no extra fee is to be paid for the use of the Fiorenza path or for providing a horse for the guide. The traveller should bring his own provisions, as those offered by the wayside are poor and dear. All arrangements should be avoided which include meals at restaurants on the way and no payment should be made before the end of the journey. A gratuity is naturally expected by the guide and the horseboy (about 10 *L.*; one boy suffices for several riders, even when they are inexpert). All offers of help on the way should be energetically refused, as a gratuity is expected for the slightest assistance (aiuto), such as pulling the visitor up by a strap, etc.

Mount Vesuvius, sometimes called *Vesevus* by ancient poets, rises in isolated majesty from the Campanian plain, near the sea. The N.E. side of the mountain is named *Monte Somma*, of which the highest peak is the *Punta del Nasone* (3714 ft.). A deep sickle-

shaped valley, the *Atrio del Cavallo* (c. 2620 ft.), separates the Monte Somma from *Vesuvius* proper, the cone of ashes, with the *Crater* in the centre. The height varies according to the effects of the eruptions. According to measurements made in June 1900, it was 4275 ft.; the eruption of 1906 (see p. 138) caused the disappearance of the pointed cone. The crater-ring now forms a truncated cone little higher than the Somma, its height having been decreased by collapses from 4012 ft. (on the N.W.) to 3891 ft. (comp. p. 140). The mountain rises from the sea at an angle of 10°, while the cone itself has a gradient of 30-35°. Monte Somma descends abruptly (45°) to the Atrio del Cavallo, but slopes very gradually down to the plain (3°).

Vesuvius in Ancient Times. Vesuvius forms the S.E. extremity of a highly volcanic district, which includes Ischia, Procida, the Solfatara, and the Monte Nuovo, but for the last three centuries it has been the only active crater in this district, and, indeed, on the European mainland. Those who lived in the time of Augustus, as we are informed by the geographer *Strabo* (Bk. v, chap. 4, 8), knew nothing of the eruptions of Mt. Vesuvius but assumed its volcanic nature only from observing that its summit consisted of ashes and scoriae. About fifty years later, in the time of Nero, in Feb., A.D. 63, the volcanic nature of the mountain manifested itself by a fearful earthquake, which destroyed a great part of the prosperous environs and seriously damaged Herculaneum and Pompeii. This was repeated at Naples in 64, and again at intervals till the reign of Titus, when, on Aug. 24th, 79, the first (recorded) eruption took place with appalling fury, overwhelming Pompeii, Herculaneum, Stabiae, and other smaller places. The naturalist *Pliny*, then in command of the imperial fleet stationed at Misenum, perished on this occasion. He had ventured as far as Stabiae, both as an observer and for the purpose of rendering aid to the distressed, when he was suffocated by ashes and exhalations. His nephew and adopted son, the younger Pliny, in two letters (Ep. vi. 16, 20) to his friend the historian Tacitus, gives a graphic description of this fearful phenomenon. He mentions the premonitory earthquakes, day turned into night, the extraordinary agitation of the sea, the dense clouds overhanging land and sea and riven by incessant flashes of lightning, the rain of stones and ashes, and the universal terror of men, who believed the end of the world had arrived. The central cone, Vesuvius proper, was probably formed on this occasion, while the Monte Somma, now semicircular, once formed a completely circular crater. Another eruption took place in A.D. 203, under Septimius Severus. In 471 the wind is said to have carried showers of ashes as far as Constantinople. — During the middle ages seven eruptions are recorded down to the year 1500.

VESUVIUS IN MODERN TIMES. From 1500 to 1631 Vesuvius was quiescent, and during that period it was entirely covered with wood and bushes, like the deer-park of Astroni (p. 111) at the present day, while cattle grazed peacefully within the crater. After this lull, in 1631, came a most terrific eruption, the first of which we possess detailed accounts. The earth was convulsed by violent earthquakes, while seven streams of lava poured from the summit, overwhelming Bosco, Torre Annunziata, Torre del Greco, Resina, and Portici. A huge cloud of steam and ashes, rising in an umbrella-like form, extended with incredible rapidity as far as Taranto. No fewer than 3000 persons perished on that occasion. An eruption in 1707 was of a very alarming nature, lasting from May to August and covering Naples with dense showers of ashes. The eruptions of 1737, 1760, and 1767 emitted extensive streams of lava, the second of them breaking from lateral openings above Boscotrecase at a height of only 1050 ft. above the sea (Bocche del 1760); in 1767 showers of ashes descended on Portici and even reached Naples. In the eruption of 1779 a vast number of red-hot stones were hurled to a height of 2000 ft. In that of 1794 the streams of lava burst forth above Torre del Greco from lateral openings (Bocche del 1794; 1542-1745 ft.) and descended into the sea. Eruptions during the 19th century took place in 1804, 1805, 1822, 1850, and 1855; in 1858 the upper crater sank about 195 ft. below its former elevation; while the valley to the S. of the Observatory Hill was filled up with debris. The outbreak of 1861 devastated Torre del Greco. All these outbreaks were remarkable for their violence, and some of them were witnessed by Leopold von Buch (1805), Humboldt (1822), and other scientists.

After a decade of comparative quiescence a new period of activity began in Jan. 1871, with the emission of some smaller streams of lava, and culminated in the great eruption of April 1872, when the cone of ashes was cloven down to the Atrio del Cavallo, and masses of lava and a shower of red-hot stones issued with such suddenness as to overtake and destroy twenty persons. The torrent was split into two branches by the spur on which the Observatory (p. 140) stands, that to the left flowing to the lava-bed of 1858, and the other, to the right, following the course of the stream of 1855, and partly destroying *Massa* and *San Sebastiano*. From 1872 to 1875 the mountain was dormant. The slight eruptions which next occurred were fortunately not attended with any great damage. A flow of lava in 1891-94 resulted in the formation of a hill of slag and lava (Colle Margherita, 3143 ft.) in the Atrio del Cavallo. Another in 1895-99, flowing towards the W. from an opening to the N. of the funicular, produced a similar hill known as the Colle Umberto Primo (2914 ft.). For the next five or six years the central crater alone showed any great activity, notably

in Sept., 1904 (accompanied by similar outbreaks in the Atrio del Cavallo). At the same time the eruptive cone assumed the form of a slender peak.

A period of increased activity began in May 1905, with a flow of lava lasting for eleven months, and culminated in April 1906 in one of the greatest eruptions on record. The eruptive cone fell in, and streams of lava poured down from lateral openings on the S.E. side of the mountain at heights of 3937 ft., 2624 ft. (above the Casa Fiorenza), and 1968 ft., destroying a part of Boscotrecase and halting short of the cemetery $^1/_3$ M. to the N. of Torre Annunziata, and just beyond the light railway farther to the E., at a height of 100 ft. above the sea. At the same time great quantities of gas (particularly steam) were emitted, and Ottaiano and San Giuseppe were covered with splintered stones. In 1913, after seven years of repose, a fiery chasm opened in the floor of the central crater, and its discharges have subsequently filled the funnel (2300 ft. deep in 1906, and still 1600 ft. deep in 1913, despite considerable irruptions) up to the lowest point of the crater rim (3497 ft.). The eruptive cone in the centre was about 230 ft. high in 1927 (3822 ft. above sea-level). In Jan. 1926 small streams of lava flowed down through fissures in the W. and N. sides of the crater-wall; in Nov. 1926, July 1927, and in March, Aug., Sept., and Oct. 1928 (just before the eruption of Etna, p. 436), larger streams poured out over the E. rim of the crater into the Valle dell' Inferno, and in June 1929 flowed down over it to the outskirts of Terzigno. In Aug. 1928 a lake of lava covered the S.W. section of the crater-floor.

Volcanic Phenomena originate in hearths or reservoirs of incandescent fused matter deep down in the earth's interior. It is supposed that the molten magma is squeezed out by movements of the earth's crust (i.e. earthquakes) or that it is suddenly dilated by the alteration of its physical properties (e.g. relief of pressure or the introduction of sea-water) and breaks through the crust of the earth, frequently as an explosion, with or without the aid of fissures. The red-hot fluids expelled by these means are called *Lava*. When, however, they are broken by large quantities of accompanying vapours (steam, etc.) into fragments, the larger of these are known as *Bombs*, the smaller as *Lapilli* (*Rapilli*) or *Scoriae*, whilst the minute portions form *Volcanic Ashes*. Round the outlet is gradually formed the *Eruptive Cone*, which gives way during violent eruptions, with a funnel-shaped crater at the top of it. The masses of lava flow out through this crater, or, in cases of especially strong pressure, through lateral fissures in the cone. When freed from the pressure of the lava, the vapours rise for hundreds or thousands of feet, resembling a stone-pine in form, as Pliny has aptly described it, carrying dense masses of rapilli

and ashes along with them. The ashes of this cloud, sometimes borne by the wind to an extraordinary distance, fall round the volcano and can be very destructive in combination with streams of mud (*Lave d'Acqua*), formed of the soil and stones torn from the slopes of the mountain by the torrential rains condensed from the cloud of vapour. On the other hand the fertility of the surrounding district is furthered by the large proportion of manurial salts in the ashes. Mt. Vesuvius is now almost continually active in the manner described. The outbreaks since 1712 have been divided into twelve periods, in which three recurring stages, not always of equal duration, are recognized: comparative quiescence (Solfataric phase, comp. p. 114; lasting in the 19th cent. for periods of 2-4 years); longer periods of increasing activity, with limited ejections of lava and stones (Strombolian phase, comp. p. 402), and finally a great eruption (Plinian phase, comp. p. 136). More serious eruptions are accompanied by loud subterranean noises, earthquakes, and thunder and lightning from the pine-shaped cloud. The temperature of the lava as it descends occasionally exceeds 2000° Fahr. The surface of the lava when cold ultimately becomes disintegrated into black sand. The appearance of fire at night is not flame, but the reflection of the molten lava in the interior of the crater on the rising clouds of vapour.

Of the MINERALS ejected by the volcano, most of which are found in the older lava as well as in that ejected during later eruptions, about 50 species are at present known. A small box of specimens may be purchased for 2-4 *L.*, a piece of lava with a copper coin embedded in it for 1-2 *L.* The yellow masses, usually taken for sulphur, more often consist of lava coloured by chloride of iron.

The best MAPS of Vesuvius are those of the Italian ordnance survey, on the scales of 1 : 25,000 (1908; 2 *L.* 25 c.) and 1 : 10,000 (Cono Vesuviano, or central cone, alone; 1920; 4 *L.*). — BOOKS. 'Mount Vesuvius', by *J. Logan Lobley* (1889; 3rd ed., London, 1913); 'Die Geschichte des Vesuv' (Berlin, 1929), by *G. B. Alfano*, director of the meteorological observatory at Pompeii, and *J. Friedländer*, director of the Istituto Vulcanologico at Naples.

The ****Ascent of Vesuvius** is well worth while for the sake of the majestic spectacle of the crater and the magnificent view over land and sea, extending to the Ponza Islands and Monte Circeo. The ascent is most interesting when the mountain 'works', a condition indicated by a cloud of vapour during the day and a reflection of fire at night, which may be observed from Naples. An ascent at night is, of course, advisable only under these circumstances. The expedition should not be undertaken in rainy or stormy weather or when the Scirocco blows.

ASCENT BY COOK'S VESUVIUS RAILWAY (Ferrovia Vesuviana; see p. 135). The railway begins on the W. side of the mountain, at *Pugliano*, the upper part of *Resina*, close to the station of the light railway (p. 134; 7 min. from the excavations of Hercu-

laneum, comp. pp. 130, 141). The first section is on the ordinary system and runs at a mean gradient of 5:100, parallel with the Vesuvius road (p. 141) and traversing an exuberantly fertile district of vineyards (Lacrimae Christi, see p. 141) and gardens, dotted with numerous cottages. Beyond (2 M.) *San Vito* the railway quits the road, crosses the almost barren lava-stream of 1858, and then describes a wide curve towards the N. in the direction of the huge lava-stream of 1872. At the S. margin of the lava, near the central power house of the railway, the train runs toward the E., changing to the rack-and-pinion system to overcome the heavy gradient (20:100). Farther on it traverses cultivated land and then woods of wild chestnut.

3 M. **Erĕmo** (comp. p. 135), on the W. slope of the ridge bearing the chapel of *San Salvatore* and the *Royal Observatory* (1995 ft.; founded in 1844). This ridge was spared by the lava and bombs of 1906 and is still covered with trees and other vegetation. Adjoining the station is the *Hotel Eremo* (22 beds at 20, B. 4, L. 20, D. 24, P. 47-55 *L.*), a well-kept establishment belonging to the railway company, with a garden. Near by is a modest osteria.

The *Colle Canteroni*, or hill of the observatory, is a section of the crater of Monte Somma and separates into two arms the valley which descends from the Atrio del Cavallo (p. 135) and has been so often followed by streams of lava. The branch to the N. is called *Fosso della Vetrana*, that to the S. is known as the *Fosso Grande;* both are filled with the lava of 1858 and 1872. The first director of the observatory was the famous Melloni (d. 1854). His successor Palmieri (d. 1896) remained at his post in the observatory on April 26th, 1872 (comp. p. 137). The present director is Prof. Alessandro Malladra.

From the Eremo station the railway, now again on the ordinary system, passes to the S. below the observatory and runs toward the S.E. To the left rises the Colle Umberto (p. 137), while to the right extend the lava-fields of 1895-99, 1858, and 1872. At length, above the lava of 1867, we reach (5 M.) the lower station (*Stazione Inferiore*) of the funicular (2474 ft.).

The Funicular (Funicolare Vesuviana) was built in 1909-10, a little to the S. of the one constructed in 1880 and destroyed in 1906. It is 820 yds. long and ascends the ash-cone, the bare sides of which are furrowed by rain and avalanches of scoriae, at a gradient of 51:100 (27°). The ascent and descent each takes 10 min.; at the top an interval of 1¼ hr. is allowed. From the *Upper Station* (Stazione Superiore; 3600 ft.) we follow the path to the right (E.; guides obligatory, see p. 135) to the (10 min.) observation-hut (Vedetta) and the margin of the crater.

The **Crater** is a basin 546-765 yds. wide, nearly filled up on the lower E. side (3575 ft.), but still 328 ft. deep on the W. side. To the S.W., near the centre, is the new eruptive cone mentioned on p. 138. The magnificent view embraces also the mountain-slopes and the surrounding country. Visitors accompanied by

a guide (25 *L.* for two persons) may descend inside the crater and sometimes pass by the cone. On the ground we note the manifold shapes assumed by the cooled lava and debris of slag, and on the walls the layers composed of ejected ashes and slag and streams of lava. Vapours are exhaled at various points (fumaroli, p. 114). — A walk of 10 min. from the end of the path mentioned on p. 140 brings us to the top of the Fiorenza path (p. 142).

The MT. VESUVIUS ROAD from Resina to the Observatory (5½ M.; practicable for carriages or motor-cars) affords opportunity for a pleasant afternoon's excursion. It diverges to the left from the road to Pompeii beyond the entrance to the excavations of Herculaneum (comp. p. 134), crosses the light railway to Pompeii, and then crosses Cook's Vesuvius Railway twice. We keep to the right between the two crossings, and then ascend parallel with the line. At first the road is enclosed by the high walls of gardens and vineyards (Lacrimae Christi wine, see below), but higher up we obtain a magnificent view. After about 2½ M., near the chapel of *San Vito*, we reach the lava of 1858, and then turn to the E., while the Vesuvius railway bends round to the N. About ½ M. farther on the road crosses the lava-stream, which is still little invaded by vegetation, while its N. part received a new layer during the eruption of 1872. The other huge branch of the stream of 1872 (comp. p. 137) is seen to the N. in its full extent, descending to San Sebastiano. In 2½ M. more, after numerous windings (short-cuts), chiefly over the lava of 1858, we reach the Observatory Hill and the Hotel Eremo (p. 140). — From here to the funicular, see below.

WALKERS (stout shoes necessary) may make the ascent on this side without using Cook's railways (up in c. 4 hrs.; provisions should be taken). The route to the observatory is described above. Thence a bridle-path skirts the Vesuvius railway to the (2 M.) lower station of the funicular. On the left of the funicular a difficult path (worse than the Fiorenza path, p. 142) mounts the slopes of ashes and scoriae to the (1-1½ hr.) crater. The descent of the ash-cone, a scramble among the loose ashes to the N. of the funicular, takes 15-20 minutes. — Practised climbers, assisted by a guide, may traverse the Atrio del Cavallo, starting from the observatory, and mount the ash-cone of Vesuvius from the E. side.

ASCENT ON HORSEBACK FROM BOSCOTRECASE, on the S. side of the mountain (charges, see p. 135). *Boscotrecase* (light railway, see p. 134; modest osteria, where prices should be settled in advance) may be reached from Pompeii by a one-horse carriage in ¾ hr. (fare included in the total charge mentioned on p. 135). Two streams of lava, one 220 yds., the other 55 yds. in breadth, destroyed about 100 houses here in 1906 (comp. p. 138). The stream to the E. entered the church of Sant'Anna. Here, in the quarter of the town known as the Oratorio, ⅔ M. to the W. of the station of the light railway, riders (and walkers) take the road to the right, leading along the lava-stream of 1906 to (⅔ M.) the cemetery (498 ft.; marked 'Cim.' on the map). The vineyards on the slopes yield the famous 'Lacrimae Christi', a generic title for all the varieties of wine grown hereabouts, which is generally strong and heavy and had better not be partaken of before the ascent (usual price, which should be fixed in advance, 4-5 *L.* per bottle). About 1 M. to the N. of the cemetery, at *Casa Bianca*

(r.; 1017 ft.; osteria, with bedrooms, terms to be arranged in advance), where the vineyards cease and the conifers begin, the road dwindles to a bridle-path (now being adapted to motor-traffic as far as the zigzag path, see below), up which a ride of c. 1 hr. through fields of lava brings us to the ash-cone itself. Here begins the zigzag bridle-path constructed by *B. Fiorenza* (comp. p. 135; toll included in the total charge). By the entrance gate (2390 ft.) lies the Casa Fiorenza-Matrone (the watchman's house); about 230 ft. higher is a lateral opening of 1906. After ½ hr. we reach another shelter-hut. As a rule there is no need to leave our horses here, as it is possible to ride for another ¼-½ hr. up a zigzag path (very trying on foot; aiùto, comp. p. 135) to within 65 ft. of the edge of the crater. Finally we dismount and ascend on foot to the (¼ hr.) *Crater* (p. 140; the official fee is levied only for the view-points on the crater-margin farther W.), into which we can descend in the company of the guide (10 min.). — For the route to the W. beneath the crater-margin to the funicular and the descent to Pugliano, see pp. 140, 139.

At the Casa Bianca (p. 141) a more difficult bridle-path diverges on the right, crosses the lower 'Bocche del 1906', passes below the hill marked 791 m. on the map, and enters the *Valle dell' Inferno* (2526 ft.). After 1 hr.'s riding we ascend the zigzag path on the E. slope (¼-½ hr.).

The **Monte Somma** (p. 135) also affords a fine view and is interesting to geologists and botanists. The ascent may be made with guide either from *Somma* or from *Ottaiano* (p. 25), two stations on the Naples-Ottaiano-Sarno light railway, the N. branch of the Circumvesuviana (diverging at Barra; see p. 134), by which we may return to Naples (viâ Poggiomarino, p. 134), thus making a circular tour round Vesuvius (3½ hrs.). Both Somma and Ottaiano were almost entirely destroyed by the showers of rapilli in 1906 and are now surrounded with bare heaps of ashes. The ascent (2½ hrs.) is most advantageously made from Somma (490 ft.). We first proceed through a broad sunken road to the pilgrimage-church of *Santa Maria di Castello* (1425 ft.), situated on the verge of the *Lagno del Purgatorio* (splendid view), a gorge running from N. to S. At the steps leading up to the church we descend to the right in the gorge, and then ascend steadily through woods to (1½ hr.) the *Croce* (3674 ft.), a point frequently visited by the surrounding inhabitants. The summit (*Punta del Nasone*, 3714 ft.) is attained in a few minutes more, and affords an imposing view of Vesuvius and the Atrio del Cavallo to the S., and of the mountains from the Montagna del Matese to the Monte Alburno on the N. and E. The descent may be made to the W., by rounding the rocky pinnacles first on the N., then on the S., and crossing the lava of 1872 (p. 137) to the Observatory (p. 140).

9. Pompeii.

Approaches. RAILWAY (Naples-Battipaglia) to *Pompei Scavi* (near the main entrance to the excavations and the hotels), see R. 7a. — LIGHT RAILWAY (Naples-Sarno) to *Pompei Scavi* (near the N.E. entrance), see R. 7b (p. 134). — HIGH ROAD and MOTOR ROAD, see pp. 133, 130. — Comp. the map at p. 134.

Times of Admission. The ruins are open from 9 a.m. to 4 p.m. (Nov.-Feb.), 5 p.m. (March, April, Sept., and Oct.), or 5.30 p.m. (May-

Aug.). — Admission free (comp. p. xxvi) to the old excavations, the new excavations (in the Strada dell'Abbondanza), and the Amphitheatre, but on Sun. and holidays the locked houses and public buildings are inaccessible. The ruins are wholly closed on New Year's Day, Jan. 6th, Easter Sunday, April 21st, first Sun. in June, Ascension Day, Aug. 15th, Sept. 20th, first Sun. in Oct., Nov. 1st, Nov. 4th, and Christmas Day. Permission to visit the Villa dei Misteri (p. 172) is obtained gratis at the office connected with the photograph shop in the Strada del Foro (p. 165).

Entrances. The main entrance, on the S.W., from which we reach the Forum viâ the Porta Marina, is near the Hôtel Suisse and the Anglo-American Hotel, about 200 paces from the railway station of 'Pompei Scavi'. The second entrance is to the N.E., near the Porta di Nola, close to Pompei Scavi station on the light railway. 'Pompei' station on the light railway is 10 min. S.E. of the N.E. entrance (keep along the E. side of the railway) and 25 min. E. of the main entrance (as is also 'Pompei' station on the main line).

The **Chief Sights** are the Forum quarter (pp. 151-153), the Theatre quarter (pp. 154, 155), the new excavations (pp. 156-158), the Stabian Thermae (p. 159); the houses of the Vettii (p. 163), of the Amorini Dorati (p. 163), of the Nozze d'Argento (p. 162), of Lucretius Fronto (p. 162), of the Faun (p. 165), and of Pansa (p. 166); the Street of the Tombs (pp. 170, 171) and the Villa dei Misteri (p. 172). Crowds of tourists, usually arriving towards noon, allow themselves to be hurried through by a guide in 2 hrs., but a less superficial inspection requires at least 5-6 hrs., and, if possible, the traveller should contrive to visit Pompeii more than once. It is advisable to familiarize oneself with our description before actually visiting the ruins. If time is limited it is best to concentrate on the chief sights as mentioned above. To save time, visitors should bring some provisions with them (in their pockets; packets carried in the hand must be given up); drinking-water is obtained from some of the restored fountains.

General superintendent of the excavations, see p. 69; the director at Pompeii is Dr. Matteo della Corte. Permission to take photographs inside the houses, to draw, etc., is obtained at the Museum at Naples. — It is the duty of the official *Custodians* within the ruins to open, when requested, the locked houses without making any charge. With the aid of our plan and the following description, visitors should be able to dispense with the *Guides* who wait outside the entrances. According to the poster their tariff (whatever language they speak) is as follows: for 1 or 2 persons, for a visit of 1½ hr., 25 *L.*, 3 hrs. 40 *L.*; 3-5 persons 35 or 50 *L.*, 6-10 persons 60 or 75 *L.*; 11-20 persons 80 or 100 *L.*; but a definite arrangement should be made about the fee and length of visit.

Hotels (all with restaurants). Near the main-line railway station ('Pompei Scavi') and the principal entrance to the excavations: *Suisse* (A. Item), good, 35 beds at 20-25, B. 5, L. 20, D. 25, P. 50-60 *L.*; *Anglo-American*, well spoken of, 20 beds from 12, B. 5, L. 20, D. 25, P. from 40 *L.* — Near the Amphitheatre (p. 159), ¼ hr. E. of the main railway station: *Alb. del Sole*, 20 beds at 10-12, B. 3, L. 12, D. 15, P. 25-30 *L.*, most unpretending, but once a favourite resort of scholars and artists. — About 5 min. farther on, at 'Nuova Pompei', near the 'Pompei' stations of the main line and light railway: *Santuario*, 28 beds at 10-15, B. 4, L. 16, D. 18, P. from 35 *L.*, *Fonte Salutare*, beyond, 28 beds at 10-15, B. 4, L. 15, D. 20, P. 30-45 *L.*, both good in the Italian style.

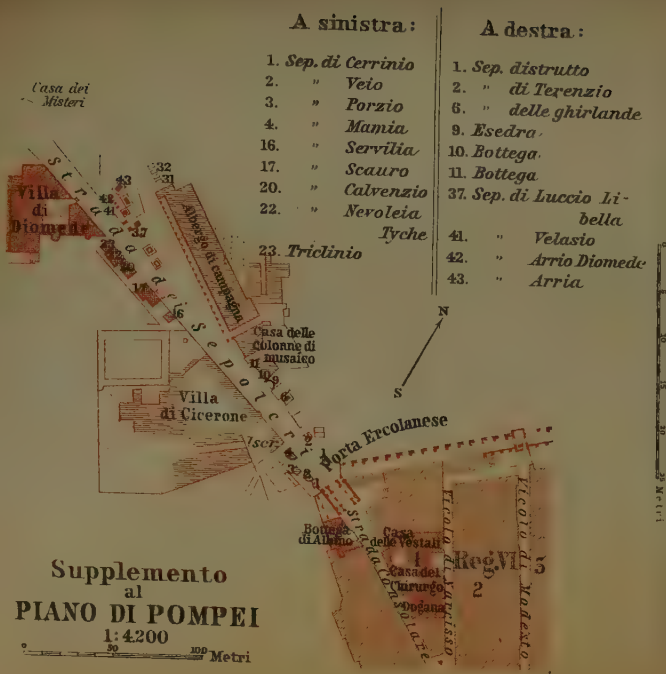
CARRIAGE from the main entrance to Nuova Pompei or Torre Annunziata Centrale (p. 133) 5 *L.*

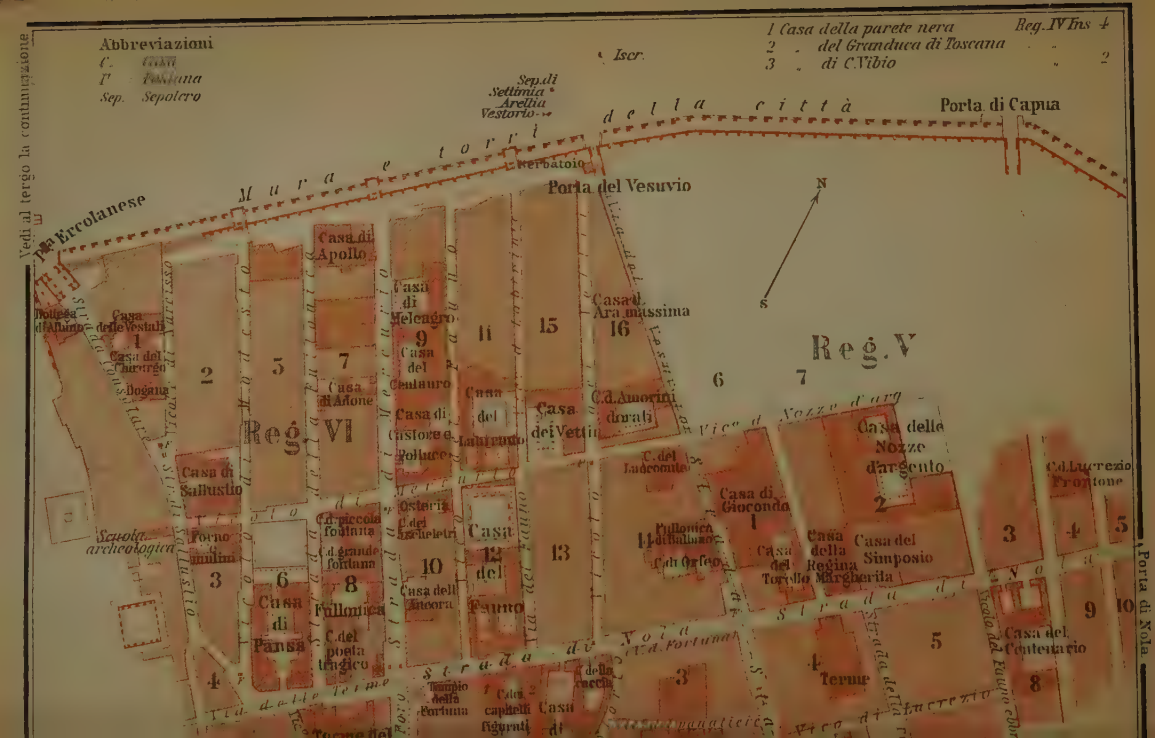
Pompeii (42-139 ft.) was once a prosperous provincial town, with a population of 20,000 at the close of the Republic (according to the modern estimation). After the earthquake of A.D. 63 the town was re-erected in conformity with the pan-Roman culture of the Empire, in which a modified Greek culture was

combined with Italian elements. Pompeii, therefore, represents one definite epoch of antiquity only (200 B.C.-A.D. 79), but it is the most important and in many respects almost the only source of our knowledge of ancient domestic life, and notwithstanding its fragmentary and spoliated condition is an irreplaceable adjunct to the collections in the museums. Before visiting Pompeii the traveller is strongly advised to acquire some previous acquaintance with the place from books and plans *.

Pompeii is mentioned in history for the first time in 310 B.C.; but the wall of the town and the so-called Greek temple (6th cent.) prove it to be of much greater antiquity. Founded by the Samnites, it probably received a settlement in the period of Greek colonization. In any case, in the 6th cent. it was in the possession of the Etruscans, who were displaced by the Samnitic Oscans about 420 B.C. Being situated near the sea on an eminence formed by an ancient lava-stream, it carried on extensive commerce with the inland Campanian towns by means of the navigable river *Sarnus*, and became a prosperous, though not particularly important, town. (The sea and river were separated from the town by subsequent convulsions of nature.) After the Samnite wars the town became subject to Rome (290 B.C.). It united with the other Italians in the Social War (91 B.C.). The rebels were defeated in the vicinity of Pompeii by Sulla, who attacked the town itself, but unsuccessfully. After the termination of the war, however, in 80 B.C., a colony of Roman soldiers was sent thither, and the inhabitants were compelled to cede to it one-third of their arable land. At the end of the Republican era Pompeii had become completely Latinized. Roman notabilities, among them *Cicero*, purchased estates here and it was favoured also by the emperors. Tacitus records a serious conflict which took place in the amphitheatre, A.D. 59, between the Pompeians and the neighbouring Nucerines (p. 84), in consequence of which the prize-fights were prohibited for a period of ten years. A few years later, on Feb. 5th, 63, a fearful earthquake occurred (p. 136) by which a great part of Pompeii, its temples, colonnades, theatres and private dwellings were destroyed. This disaster afforded the inhabitants an opportunity of carrying out still more thoroughly the alterations which they had already begun on their town, in a style more conformable to the taste of imperial Rome, and in accounts for the comparatively modern and often unfinished character of the buildings. The new town was still a long way of completion when it was overtaken by the final catastrophe of

* See *A. Mau's* 'Pompeii, its Life and Art' (translated by F. W. Kelsey New York and London, Macmillan, 1902; new English ed. in preparation *W. Engelmann's* 'New Guide to Pompeii' (2nd English ed., Leipzig, 192 on sale at the entrance, 18 *L.*); and *Amedeo Maiuri's* 'Pompei' (Rome, I Agostini, 1929; in English, 125 *L.*).


A sinistra:
1. Sep. di Cerrinio
2. » Veio
3. » Porzio
4. » Mamia
16. » Servilia
17. » Scauro
20. » Calvenzio
22. » Nevoleia Tyche
23. Triclinio
A destra:
1. Sep. distrutto
2. » di Terenzio
6. » delle ghirlande
9. Esedra
10. Bottega
11. Bottega
37. Sep. di Luccio Libella
41. » Velasio
42. » Arrio Diomede
43. » Arria
Casa dei Misteri
Villa di Diomede
Albergo di campagna
Casa delle Colonne di musaico
Villa di Cicerone
Porta Ercolanese
Bottega di Albino
Casa delle Vestali
Casa del Chirurgo
Dogana
Reg. VI
Supplemento al PIANO DI POMPEI
1:4.200
Metri
N
S
Pianta normale di casa pompeiana.
(casa di Pansa).
Tablinum
Cubicula Ala
Atrium
Fauces
Ostium
Fauces
Cubicula Ala
Tablinum
Tablinum
Impluvium
Impluvium
Cubiculum
Cubiculum
Cubiculum
Cubiculum
Peristylium
Fauces
Fauces
Domus
Fauces
Triclinium
Oecus
Porticus
Xystus


Abbreviazioni
C. Casa
T. Taberna
Sep. Sepolcro
1 Casa della parete nera
2 . del Granduca di Toscana
3 . di C.Vibio
Reg. IV Ins 4
2
Iscr.
Sepolcri Settimia Arellia Vestorio
della città
Porta di Capua
Mura e torri
Serbatoio
Porta del Vesuvio
Via Ercolanese
N
S
Casa di Apollo
Casa di Meleagro
9
Casa del Centauro
Casa di Adone
Casa di Castore e Polluce
Casa del Labirinto
Casa dei Vettii
Casa di Ara massima
16
Reg. V
6
7
Reg. VI
Casa delle Vestali
1
Casa del Chirurgo
Bottega di Albino
Bottega
2
3
7
11
15
C.d. Amorini dorati
C. del Laocoonte
Casa delle Nozze d'argento
2
Casa di Sallustio
Scuola archeologica
Forno antico
3
6
Casa di Pansa
8
Fullonica
C. del poeta tragico
Casa di Gioconda
1
Fullonica di Stephanus
C.d. Orfeo
Casa della Regina
Casa del Simposio
Tordello Margherita
C.d. Lucrezio Frontone
3
4
5
Porta di Nola
Via di Nola
Via della Fortuna
Via delle Terme
Via del Tempio della Fortuna
Via della Fullonica
Via della Casa di Pansa
Via del Labirinto
Via del Vicolo di Mercurio
Via del Vicolo di Castore e Polluce
Via del Vicolo di Adone
Via del Vicolo di Apollo
Via del Vicolo di Meleagro
Via del Vicolo di Sallustio
Via del Vicolo di Ara massima
Via del Vicolo di Nozze d'argento
Via del Vicolo di Lucrezio Frontone
Via del Vicolo di Gioconda
Via del Vicolo di Orfeo
Via del Vicolo di Labirinto
Via del Vicolo di Centauro
Via del Vicolo di Vettii
Via del Vicolo di Laocoonte
Via del Vicolo di Fullonica
Via del Vicolo di Tordello Margherita
Via del Vicolo di Regina
Via del Vicolo di Simposio
Via del Vicolo di Scala del Fauno
Via del Vicolo di Centenario
Via del Vicolo di Terme
Via del Vicolo di Tempio della Fortuna
Via del Vicolo di Casa di Pansa
Via del Vicolo di Casa del Labirinto
Via del Vicolo di Casa dei Vettii
Via del Vicolo di Casa di Ara massima
Via del Vicolo di Casa di Nozze d'argento
Via del Vicolo di Casa di Lucrezio Frontone
Via del Vicolo di Casa di Gioconda
Via del Vicolo di Casa di Orfeo
Via del Vicolo di Casa di Labirinto
Via del Vicolo di Casa di Centauro
Via del Vicolo di Casa di Vettii
Via del Vicolo di Casa di Laocoonte
Via del Vicolo di Casa di Fullonica
Via del Vicolo di Casa di Tordello Margherita
Via del Vicolo di Casa di Regina
Via del Vicolo di Casa di Simposio
Via del Vicolo di Casa di Scala del Fauno
Via del Vicolo di Casa di Centenario
Via del Vicolo di Casa di Terme
Via del Vicolo di Casa

POMPEI
1: 4.200
50 0 50 100 150
Metri
Reg. VII
Reg. VIII
Reg. I
Foro
Basilica
Tempio di Apollo
Tempio di Vespasiano
Curia
Edifizio d'Eumachia
Comizio
Tribunali
Tempio di Venere Pompeiana
Museo
Porta marina
Via marina
Strada dell'Abbondanza
Casa di Trittolemo
Casa di Sirico
Terme Stabiane
Casa dello scheletro
Casa di Olconio
Casa di Cornelio Rufo
Casa del Citarista
Casa di Balbo
Casa di Epidio Rufo
Venere Pompeiana
Processione
Fullonica
Cripto port.
Curia Isiaca
Tempio di Esculapio
Teatro scoperto
Teatro coperto
Tempio dorico
Quartiere de' gladiatori
Porta di Stabia
Strada del Anfiteatro
Hôtel Diomède
Rist. Quisisana
Ingresso
Hôtel Suisse
Anglo-Amer. Hot.
Stazione
Strada da Napoli a Salerno
Geograph. Anst. v. Wagner & Debes Leipzig.

POMPEI
1:3.500
100 50 0 100 200
Metri
Napoli
Ferr. Circumvesuviana
Mura e torri della città
Porta di Capua
Porta del Vesuvio
Porta Ercolanese
Reg. V
Reg. VI
Reg. IV
Reg. III
Reg. IX
Reg. VII
Reg. VIII
Reg. I
Reg. II
Uscita
Staz. Pompei Scavi
Ingresso
Porta di Nola
Strada di Nola
Strada di Mercurio
Strada di Fortuna
Strada di Mercurio
Strada di Nola
Strada di Stabia
Strada di Sarno
Strada di Augusto
Strada di Abbondanza
Via del Foro
Via del Tempio di Venere
Via del Teatro
Via del Tempio di Iside
Via del Tempio di Giove
Via del Tempio di Apollo
Via del Tempio di Esculapio
Via del Tempio di Fortuna
Via del Tempio di Mercurio
Via del Tempio di Augusto
Via del Tempio di Nettuno
Via del Tempio di Venere

Aug. 24th, 79, which, except that it had no lava-stream, probably corresponded in general character with the eruption of 1906. First came a shower of white rapilli (comp. p. 138), or fragments of pumice-stone about as large as beans, which covered the ground to a depth of 7-8 ft. and weighed down most of the roofs; this was followed by a fall of ashes mingled with water, which added a stratum about 3 ft. in thickness. Most of the inhabitants had time to escape. Many of them, however, remained behind to rescue their valuables, and thus met their fate. The total number of those who perished is estimated at 2000. The town had to be abandoned, but immediately after the calamity the survivors recovered as many valuables from their buried homes as they could, in some cases penetrating beneath the debris and clearing out whole blocks of houses by means of holes made in the walls. In subsequent centuries the ruins were repeatedly ransacked for the marble, travertine, and other precious stones used in the embellishment of the public buildings. We therefore now find the town in the condition in which it was consigned to oblivion by the ancients as no longer containing anything of value. During the middle ages Pompeii was entirely unknown. In 1592 the architect Fontana constructed a subterranean water-conduit, in order to supply Torre Annunziata from the sources of the Sarno, which actually intersects the ruins and is to this day in use; yet this did not give rise to any further investigations, as the gallery was driven through the mound on which the town was built and touched the ancient street-level at one point only. In 1748 the discovery of some statues and bronze utensils by a peasant attracted the attention of Charles III., who, stimulated by the discoveries at Herculaneum, caused excavations to be made. The amphitheatre, theatre, and other parts were then disinterred. The enthusiasm caused by the discovery has been the frequent theme of poetical and other compositions by Schiller, Bulwer Lytton, and other authors.

Previous to 1763 the ruins were always covered up again. Except in the reigns of Joseph Bonaparte and Murat the work was carried on with but limited means. In 1860, however, under the superintendence of *Fiorelli* (d. 1896), excavations were undertaken on a systematic plan. The movable objects, as well as the more important frescoes, have hitherto been transferred to the Museum at Naples; but now every effort is made to preserve everything in the place where it is found. On the site most recently excavated (p. 156) it has been found possible, by exercising the utmost care, to preserve considerable portions of the upper stories, with their balconies and loggias.

The town is built in the form of an irregular oval, extending from E. to W., and covers an area of 164 acres. The circum-

ference of its walls amounts to 2843 yds. In consequence of the prolonged peace, however, the walls had lost their importance, and had not been constructed at any time on the S.W. side, where the natural defences were probably sufficient. There are eight gates. The excavated portion embraces about three-fifths of the town, and probably the most important part, including the Forum with the contiguous temples and public buildings, two theatres, the amphitheatre, and a great number of private dwellings. Officially the town is now divided into nine *Regions* by the three principal streets connecting the town gates (the *Strada Stabiana* running from N.W. to S.E., the *Strada di Nola* and the *Strada dell'Abbondanza* from S.W. to N.E.) and by an imaginary line drawn between the Porta di Capua and the Porta di Nocera (which were clearly unconnected by any thoroughfare). Each region is subdivided into numbered *Insulae*, or blocks of houses bounded by four streets. The region and insula are indicated at every corner by Roman numerals (in our text the insulae are distinguished by arabic numerals). Each house also is numbered. Thus 'Reg. VI, Ins. 8, No. 5' means the house No. 5 in the eighth insula of the sixth region. The Italian names given to the streets are arbitrary and of modern origin, but they are universally current. The same remark applies to the equally arbitrary older names of the houses; the new official names, generally taken from inscriptions, signet rings, or seals found in the interiors, are Latin.

The Streets, paved with large polygonal blocks of lava and bordered by curbed side-walks, are mostly straight but seldom above 24 ft. in breadth (including the side-walks), the narrower lanes 14 ft. only (allowing vehicles to move in one direction only). At intervals, especially at the corners, are placed high stepping-stones, leading from one side of the street to the other, intended for the convenience of foot-passengers. The waggons have left deep ruts in the roadways, not more than 4½ ft. apart. At the corners of the streets are public fountains, decorated with the head of a god, a mask, or similar ornament. In the streets are frequently seen notices painted in red letters, corresponding to modern posters; they generally refer to the election of the municipal authorities, and recommend some particular individual as aedile or duumvir. Trade-signs, like those of the present day, are very rare (p. 157). Paintings of one or two large snakes, the emblems of the Lares, the gods of the hearth and of crossways, are very common. Idle scribblings are met with on every hand.

The Houses (p. lxii), as the staircases that have been preserved prove, must have possessed a second and, in a few cases, also a third story. These upper portions, however, with few exceptions (notably in the New Excavations, p. 156), have been destroyed, owing to the fact that they projected from the superincumbent

mass. In the busiest streets whole house-frontages were let out as shops (*tabernae*), in the same way as the ground floors of the palazzi in Naples at the present day. These shops were generally in no way connected with the back part of the house; their fronts were open to the street and could be closed with wooden shutters. Many of the counters, covered with marble and not infrequently fitted up with large earthen vessels, are still preserved. At the back of the shop or above it there was occasionally a second room, probably occupied by the shopkeeper, or, in the case of eating-houses, used to accommodate the customers. Where there are no shops the streets are very monotonous. The absence of glass windows, which during even the last days of Pompeii were employed to a limited extent only, forms one of the chief differences between an ancient and a modern dwelling. The ancients therefore concentrated their domestic life in the interior of their houses, which presented to the street a blank wall with only a few small openings (especially on the ground floor), and these covered with iron gratings. A distinct idea of this mode of building, which is still practised in S. Spain and in oriental countries, is best obtained in the streets between the Forum and the Stabian Street, and to the E. of the latter.

Six different periods of BUILDING ACTIVITY may be distinguished. 1. *Earliest Period*, of which nothing remains except the relics of the Greek temple (6th cent. B.C.) and one isolated column (Reg. VI, Ins. 5, Nos. 17 & 18). — 2. *Period of the Limestone Atria*, in which the outer walls consist of blocks of Sarno limestone, the inner of limestone irregularly bedded in clay (not mortar). Artistic decoration is wholly lacking. — 3. *Tufa Period* (c. 200-90 B.C.; corresponding to the first style of decoration, p. 148), the flourishing period of Pompeii. This includes all the public buildings of the time antecedent to the Roman colony (p. 144). The columns and architraves, of grey tufa, show the direct influence of Hellenistic architecture in their Doric, Ionic, and Corinthian forms. The façades are built up of blocks of grey tufa; the interior masonry consists of 'opus incertum', i.e. of fragments (generally lava) imbedded in slaked lime. The *4th*, *5th*, and *6th Periods* last from the establishment of the Roman colony in 80 B.C. till the final destruction of the city and correspond to the remaining three styles of mural decoration. The walls are made of broken lava and tufa imbedded in slaked lime (opus incertum), with a facing of network ('opus reticulatum'). This consists of small fragments of stone, afterwards regularly hewn into pointed pyramids, the quoins and door-posts being formed of rectangular stones, later of baked bricks. From the beginning of the Christian era marble and a fine limestone resembling the Roman travertine (p. 252) are used for the columns, architraves, and facing of public buildings. In the 6th Period, between the earthquake of A.D. 63 and the burial of the city, the traces of incompleteness in half-restored buildings become very evident. The whole architecture of Pompeii has, indeed, a patchwork appearance owing to the frequent use of earlier masonry in new buildings.

The DWELLING HOUSES of Pompeii vary greatly in size and exhibit considerable differences of arrangement, in accordance with the nature of their sites or the means and taste of their owners. The early Italic house, consisting simply of the atrium and the adjacent apartments, seldom occurs alone in Pompeii; it is usually connected with a peristyled Hellenistic house. This normal dual

house (comp. the plan, p. 144) is entered from the street by a narrow passage (*fauces, ostium*) sometimes preceded by a *vestibulum* and leading to the large court (*atrium*). The roof of the atrium, which rested simply on cross-beams (atrium tuscanicum, the commonest form) or on four (atrium tetrastylum) or more (atrium corinthium) columns, sloped inwards and had a rectangular opening in the centre (*compluvium*) which admitted light and air to the court and the adjoining rooms and rain-water to the reservoir (*impluvium*) beneath it. On each side, and sometimes in front, were *cubicula* or bedrooms. The two open spaces at the ends of the sides were called *alae* or wings and were originally reserved for ancestor-worship. The fourth side of the atrium was entirely occupied by a large open apartment, called the *tablinum*. This front portion of the house was devoted to its intercourse with the external world; and it was here that the patron received his clients and transacted business. The rest of the house was destined solely for the use of the family. Its centre also consisted of an open court or garden, enclosed by columns, and thence termed the *peristylium*. Sometimes there was a flower-garden (*xystus*) beyond the peristyle. Opening off the peristyle are the dining-room (*triclinium*) and the drawing-room or parlour (*oecus*). The position of kitchen (*culina*) and cellar varied. The upper floor was destined principally for the slaves. Most of the apartments are very small, as the family worked and spent much of their time in the light and airy courts.

Beside this type of one- or two-storied dwelling-house centring round the atrium, tenement-houses also are found at a later period in more densely populated towns. The excavations at Ostia have brought to light many-storied houses with a large courtyard, separate suites of apartments, and numerous windows opening on to the front and back — a mode of dwelling which was doubtless characteristic of imperial Rome and which was subsequently developed in mediaeval cities.

The Wall Decorations in Pompeii lend it a peculiar charm. The masonry is covered with stucco, painted with bright, almost gaudy colours, chiefly red and yellow. This decoration is divided into three horizontal zones, the middle one of which terminates in a cornice. The centre of the walls is frequently occupied by an independent painting, laid on in a way similar to the 'al fresco' method. The columns, composed of masonry or tufa, are also faced with stucco; their lower halves are generally red or yellow, the capitals tastefully painted. Ancient Pompeii must have been a singularly brightly painted town and unusually rich in pictorial decorations. Formerly, the best of these were removed to the museum at Naples; many of those left, however, even outside the New Excavations (pp. 156, 172), merit inspection. The scenes present a uniformly soft, erotic character, corresponding to the peaceful and pleasure-seeking taste of the age (comp. pp. lx, lxiv).

According to A. Mau (p. 144) there are four distinct Styles of Decoration. 1. *First Style* (second cent. B.C.). The stucco walls imitate, in

actual relief, courses of plane ashlar, and, later, coloured marble facing. There are no mural paintings. The floors are mosaic. — 2. *Second* or *Architectural Style* (first cent. B.C.). Marble facing is imitated in colour only. The walls are eventually covered with painted and apparently projecting architectural details, serving as frames for pictures and decorative figures. — 3. *Augustan Style.* The painted architectural framework becomes unnaturally slender and is generally painted a glossy white. Purely ornamental details are multiplied. Egyptian motifs occur frequently in the embellishments. — 4. *Latest Style.* The fantastic architecture is often painted bright yellow (suggesting gold). The walls are broken up by numerous views and outlooks. Most of the Pompeian mural paintings belong to one or other of the last two styles, which may, indeed, have been roughly contemporaneous.

We now proceed to describe the different streets and buildings, beginning with the PORTA MARINA, at the S.W. extremity of the town, not far from the main-line railway station and the principal entrance (p. 143; a little way past the doorkeeper's office, on the right, is a marble bust of A. Mau, p. 144). Our description is divided into five sections (comp. the plan): —

I. South Section: The Forum and the Theatres (Regions VII and VIII).
II. East Section: The New Excavations and the Amphitheatre (Regions IX and I-III).
III. North-East Section: From the Stabian Thermae to the Porta di Nola (Regions VII-IX, V, and IV).
IV. North-West Section: The W. part of the Strada di Nola and its N. side-streets; House of the Vettii, of the Faun, and of Pansa (Regions VI and VII).
V. Street of the Tombs, Villa dei Misteri (outside the Herculanean Gate).

Passengers by the light railway, who arrive at the station of Pompei Scavi (comp. p. 134), near the PORTA DI NOLA, and intend to leave by the same route, will do best, if their time is not too limited, to follow the Strada di Nola from the gate straight ahead as far as the corner near the Temple of Fortuna (p. 165). Thence they should proceed to the left to the Forum, and then follow our description, with this exception, that at the intersection of the Strada Stabiana and Strada di Nola (p. 161) they proceed straight along the N. extension of the Strada Stabiana (p. 162) and take the E. part of the Strada di Nola (p. 161) on their return to the gate. — Those who are pressed for time should proceed directly from the Porta di Nola to the above-mentioned intersection, following thence the N. extension of the Strada Stabiana (p. 162) to the right, and then proceed to the Villa of Diomedes (p. 171); thence return to the Forum and the Via Marina (pp. 150-153), and then follow our account to the cross-roads (p. 161) and the gate. Hurried visitors had better omit the Amphitheatre.

I. South Section: The Forum and the Theatres.

The street passing through the Porta Marina could scarcely have been used by vehicles, as it ascends at an abrupt gradient to one of the highest points in the city; donkeys were used for carrying goods to market, as they still are in the rural districts of Italy. The gate, dating from the 2nd cent. B.C. but much altered, has a path for foot-passengers on the left. Within is a vaulted passage between ancient magazines.

On the right in this passage is the entrance to the **Museum**, which it is best to visit on our way back.

Room I. Casts and models of doors, windows, shop-shutters, cupboards, tree-trunks, and other objects in wood.

Room II. In glass-cases are preserved several *Casts of Human Corpses* and one of the body of a dog. Although the soft parts of the bodies had decayed in course of time, their forms frequently remained imprinted on the ashes, which afterwards hardened. The experiment of filling with plaster the cavity thus produced was carried out successfully for the first time in 1863. Among the figures are a young girl with a ring on her finger; two women, one elderly and the other younger; a man lying on his face; and a man lying on his left side with remarkably well preserved features. — By the walls, vessels in bronze, terracotta, and glass; carbonized cloth and articles of food.

Room III. Model of the villa at Boscoreale (p. 172).

The Via Marina ascends hence straight to the Forum. Immediately to the right, on the edge of the hill looking towards the sea, are the scanty remains of a large *Temple of Venus Pompeiana*, goddess of the town from the foundation of the Roman colony. Around are the bases of the former colonnades.

At the point where the Via Marina emerges into the Forum, on the left, stands the ***Temple of Apollo**, the god being named in an Oscan inscription on the flooring (a reproduction; original now at Naples). This is an edifice of very early origin, but restored after the earthquake of 63. We first enter a large court with forty-eight columns, originally Ionic, which had been converted by means of stucco into Corinthian; but this coating has now fallen off. The side next the Forum was not parallel with the opposite side and, in order to prevent the eye being offended by this irregularity, the wall was furnished in the interior with buttresses at intervals, each projecting farther than the last. The centre of the court is occupied by the podium of the temple proper. The column to the left of the steps bore a sun-dial. Facing the steps stands an *Altar*, with an inscription of the donors, the quatuorviri of the town. Against the columns of the portico are six bases arranged in pairs, which formerly bore six *Statues:* Mercury and (probably) Maia (marble hermae), Apollo and Diana (bronze statues), Venus and a Hermaphrodite (marble statues), all, except the Maia, which is lost, replaced by casts (the originals now at Naples). To the left, in the corner in front of the bases

of Venus and Diana, are two small altars. The *Temple* itself, which is approached by fourteen steps, was surrounded by a Corinthian colonnade, and had a façade of six columns. Within the cella is still preserved the pedestal on which the figure of the god stood. On the left was the conical Omphalos, the symbol of Apollo. The large tripod painted on the first pilaster to the right in the portico is another attribute of this deity. — By a back-exit to the left is the room once occupied by the temple attendant, with unimportant paintings.

Just short of the Temple of Apollo, on the other (r.) side of the Via Marina, is a side-entrance to the **Basilica**, the façade of which fronts the Forum. The basilica was erected at the end of the 2nd cent. B.C. (comp. p. 147), probably as a law-court, and collapsed in A.D. 63. By 79 most of the debris had been cleared away, but the new building had not yet been commenced. As important architectural members are missing, a reconstruction is difficult, but, contrary to what was formerly supposed, it now appears that the building was a proper basilica with a two-storied roofed-in central space. The so-called tribunal by the back wall, more probably a shrine than the magistrate's seat, was set up again in 1929, along with the N.W. angle of the basilica.

The ***Forum** (110 ft. above sea-level) also had not been restored by A.D. 79. On the N. side, detached, stands the temple of Jupiter (see below); the other sides are enclosed by a colonnade. The open space in the centre, 515 ft. in length and 107 ft. in breadth, was paved with travertine slabs and embellished with numerous honorary statues. Twenty-two bases for the latter are preserved, five of which (four on the W. side, one at the S.E. corner) still bear dedicatory inscriptions. Above the lower Doric columns of the colonnade rose a second series of the Ionic order, thus constituting an upper, covered passage, approached by steps, several of which are still preserved. The ends of the streets converging on the Forum were barred to riders or waggons.

Passing along the W. side of the Forum we observe, at the N. end of the Temple of Apollo, No. 31, a niche, in which stands a marble table with standard weights and measures. Adjacent was a flight of steps, which led to the porticus of the Temple of Apollo. Farther on are No. 29, an extensive hall (school?), No. 28, a public latrine (at one time flushed with water), and then No. 27, a dark building (locked). Farther on the Forum is bounded by a wall.

On the N. side of the Forum, and in the most conspicuous part of it, rises the **Temple of Jupiter**, on a podium 9½ ft. in height approached by fifteen steps. Apertures in the floor of the cella admit to the basement chambers. At the farther end, to the left, a flight of steps (locked) ascends to a large hollow basis, which has three chambers and probably bore the images of Jupiter, Juno,

and Minerva, as in the Temple of Jupiter on the Capitol at Rome. This temple seems also to have been called *Capitolium*. At the time of the eruption (79) it was already in ruins, and the worship of the three deities was perhaps temporarily transferred to the so-called Temple of Aesculapius (p. 155). The upper part of the temple commands a beautiful panorama of the ruins of Pompeii, Monte Sant'Angelo (p. 174), the château of Quisisana, and the Apennines.

On the left side of the Temple of Jupiter, near the front, and on the right side, farther back, rise two *Triumphal Arches*, both divested of their marble. The niches on the outside of the latter arch were occupied by fountains. Behind it, at the right corner of the Strada del Foro (p. 165), is a relief with figures of two men carrying a wine-jar, being the sign of a wine-merchant.

The most northerly building on the E. side of the Forum is the **Macellum**, or hall for the sale of provisions. In front of it are pedestals for honorary statues; on the exterior are shops. The interior consists of a rectangular court, which is entered by two doors (Nos. 7 and 8; locked). The walls are decorated with good frescoes, of which those to the left of the entrance represent Argus and Io, Ulysses and Penelope. Above, on the walls, are representations of various kinds of edibles, indicating the purpose of the building. The court was surrounded by colonnades, which are supposed to have been destroyed by the earthquake of A.D. 63. Nothing of them now remains except the stylobate that bore the columns on the N. and W. sides; but part of the total disappearance is probably due to ancient excavations. In the centre are twelve pedestals on which stood columns bearing a domed roof. The large quantities of fish-scales found here indicate that the fishmongers had their stalls here. To the right are eleven trading-stalls, painted red; at the extremity is an exit into a back street, with a niche indicated as a shrine by painted serpents. To the left is another outlet. In the middle of the E. side rises a chapel in honour of the imperial family. In the right side-niches were found statues (now replaced by casts), probably representing Octavia, the sister of Augustus, and Marcellus, her son. The left niches perhaps contained statues of Agrippina and Nero, and on the back wall may have been a statue of Claudius. To the left of this shrine was a hall with an altar, which perhaps was employed in the celebration of the sacrificial banquets. The apartment to the right of the shrine, containing a butcher's and fishmonger's block, is furnished with gutters below to carry off blood or water.

No. 3, adjacent, is the so-called **Curia**, a square uncovered hall, with an altar in the middle, an apse, and several niches. This was formerly supposed to be the shrine of the municipal Lares, but is

now taken for a *Library*, like the similar buildings at Ephesus and Timgad (Algeria). The walls and pavement were formerly covered with marble. In front stands a monument to Fiorelli (p. 145).

We next reach No. 2, the **Temple of Vespasian**, probably first dedicated to Augustus. The court had an arcade in front only. In the centre is an *Altar* in marble with reliefs: on the front a sacrificial scene, on the sides the sacrificial utensils, on the back an oak-garland between two laurels, the symbol of the imperial house. At the back are three rooms communicating with chambers behind the so-called Curia.

Adjoining, No. 1, is the **Building of Eumachia**. According to the inscription (which still exists intact over the entrance from the Strada dell'Abbondanza) the chalcidicum, crypta, and porticus were added to an earlier structure by the priestess *Eumachia*. The building was perhaps used for the preparation and sale of woollen goods. In one of the four niches of the vestibule (*chalcidicum*) is a copy of an inscription from a statue of Romulus. In the interior is an open court, once surrounded by a two-storied colonnade of white marble (without, however, an intervening flooring). Round this colonnade (*porticus*) runs a covered passage (*crypta*). At the back of this stands the statue of Eumachia (a cast, the original being at Naples, p. 70), erected by the fullers (*fullones*). — We pass out by the back exit into the Strada dell' Abbondanza (p. 156), in which stands a *Fountain with a Bust of Concordia Augusta*, formerly taken for a bust of *Abundantia* (hence the name of the street). At the opposite corner are represented the twelve gods with their attributes, almost effaced. Nearer the Forum, to the left, No. 8, *House of the Boar Hunt* (locked), named from the mosaic in the passage. The border of the mosaic in the atrium represents a town wall.

At the corner of the Forum is a square space, usually called a *School* but more probably the *Comitium*, or voting-hall.

On the S. side of the Forum are the *Tribunals*, three adjacent chambers, the centre one with a chapel (aedicula), the others with semicircular extremities. Probably one of them (that in the centre?) served as the meeting-place (curia) of the town council, while the others were used for administrative or judicial purposes. These chambers were rebuilt after the earthquake of A.D. 63, but only one (the easternmost) had received its final covering of marble when the catastrophe of 79 occurred.

We leave the Forum by the Strada delle Scuole, running to the S. on the left of the Tribunals. On its right side are a number of large houses with several stories, built on the slope of the hill. From No. 17 access is obtained to a bathroom with paintings (locked). — We continue to descend to the left, by the Vicolo della Regina, where the houses Nos. 21 (at the corner), 26, 27, and

28, command a fine view. Farther on we reach the so-called Forum Triangulare and the adjacent buildings, in which many characteristics of pre-Roman times have been preserved.

We enter the ***Forum Triangulare** through a fine portico, partly restored. The forum was bounded on three sides by a Doric colonnade destined chiefly for the use of those frequenting the theatre. On the N. side is a pedestal for an honorary statue of Marcellus, nephew of Augustus, with an inscription. The side towards the plain was open. On a basement here, raised five steps above the ground, stood a *Greek Temple* (Tempio Dorico), 101 ft. in length and 67 ft. in breadth, dating from about the 6th cent. B.C. and probably destroyed long before the earthquake of 63. It was surrounded by columns, seven being in front and eleven at each side, in the ancient Doric order. Four capitals, two broken columns, and some fragments of the wall of the cella are now the sole remains. This remarkable ruin shows that Pompeii already lay within the zone of Greek civilization in the 6th century. — The enclosed space in front of the temple was perhaps a sacred tomb. To the left of it are three altars.

Beyond, No. 32, is a well-head within a small circular edifice, 12 ft. in diameter, with eight Doric columns. — On the W. side of the temple is a semicircular bench, with a sun-dial.

To the E. of the well we look down into a porticus of seventy-four columns, lying below the Forum and originally belonging to theatres, but afterwards fitted up as *Barracks for Gladiators*. It was surrounded by a large number of cells, arranged, as the imitation on the S. side shows, in two rows, the uppermost of which was entered from a wooden gallery. In a chamber on the W. side, used as a prison, were found three skeletons and iron fetters, and in other rooms gladiatorial weapons were discovered. Sixty-three bodies in all were found in this building.

Adjoining the N. half of the Forum Triangulare, and adapted to the sloping ground, is the ***Great Theatre** (*Teatro Scoperto*). This is a building of pre-Roman origin which underwent various transformations and was finally restored, about the beginning of the Christian era, by the architect M. Artorius, at the expense of M. Holconius Rufus and M. Holconius Celer. Italian performances of classical dramas are given here occasionally in the spring. The space for the spectators (opening to the S.) consists of three ranks (*ima*, *media*, and *summa cavea*); the first contains four tiers for the chairs of persons of rank, the second twenty, and the third four. Corridors and staircases led to the different parts of the building. It is estimated that 5000 spectators could be accommodated. Behind the orchestra is the long and narrow stage, in front of which is an opening in the ground for the rising and falling of the curtain. The posterior wall of the stage, once adorned with

statues, is provided with three doors, according to the rules of the ancient drama. Behind was the dressing-room. On the summit of the outer wall are the stone rings for the poles which supported an awning in sunny weather. Behind the theatre is a reservoir, the water of which was used in hot weather for refreshing the spectators by means of a slight sprinkling.

The adjacent ***Small Theatre** (*Teatro Coperto*) is better preserved than the great. It was roofed in (*theatrum tectum*), probably for musical performances. It had 1500 seats, cut out in such a way that the feet of the spectator did not inconvenience the person sitting on the tier below him. The building dates from about 75 B.C. The marble pavement of the orchestra was, according to an inscription, presented by M. Oculatius, a duumvir.

To the E. of the small theatre passes the STRADA STABIANA, which traverses the entire city from N.W. to S.E. Outside the ancient *Stabian Gate* the beginning of a street of tombs, with semicircular seats (comp. p. 162), has been exhumed. In the cross-street in Region I, between Insulae 1 and 2, at No. 28, on the left, is an atrium, the compluvium of which was covered with an iron grating (restored) as a protection against thieves. No. 2, on the right of the same street, was a tannery.

We continue to ascend the Stabian Street. On the left, at the corner of the Street of the Temple of Isis, Reg. VIII, Ins. 8, No. 25, is the so-called **Temple of Aesculapius** (locked), the smallest in Pompeii, which is perhaps really the Temple of Zeus Meilichios mentioned in an Oscan inscription near the Stabian Gate. The anterior court contains an altar of tufa, recalling the sarcophagus of Scipio in the Vatican. On the pedestal in the cella were found terracotta statues of Jupiter (erroneously supposed to be Aesculapius) and Juno and a bust of Minerva, the three deities who were temporarily worshipped here in consequence of the destruction of the Temple of Jupiter in the Forum (p. 151). — Farther on in the Street of the Temple of Isis, on the left, No. 28, stands the **Temple of Isis** (locked), which, as the inscription informs us, was restored after the earthquake of 63 at the expense of N. Popidius Celsinus, a boy six years of age, who in recognition of this service was received into the rank of the decuriones. The court is surrounded by a porticus; between the columns are several altars and an ancient aperture for the reception of the remains of sacrifices, now used as an air-shaft of the Sarno tunnel (p. 145). On the left is a small shrine, the so-called *Purgatorium*, in which a staircase descended to a subterranean cistern; the walls are tastefully adorned with reliefs in stucco. A statuette of Isis (p. 79) was found in the portico of this temple. The chambers on the left were occupied by the priests. Several bodies were found here, and on the altar were remains of sacrifices. — No. 29, farther on in the Street of the

Temple of Isis, is the so-called *Curia Isiaca*, a court surrounded by columns, in which the Doryphorus, now in the Naples Museum (p. 71), was found standing at the foot of a column. Opposite the door is the pedestal of a statue. Behind it is a flight of steps, which was perhaps used for placing garlands on the statue; in front is a stone table. The place was a *Palaestra* of the Oscan period, and was afterwards shortened.

We return to the Stabian Street and ascend it farther. To the left, No. 24, is a small sanctuary of the Lares; to the right, No. 5, is the *Casa del Citarista* (Domus L. Popidii Secundi Augustiani; locked), named after the archaic statue of Apollo found here (p. 80). This is one of the largest houses at Pompeii, comprising two atria and three peristyles.

The next cross-street is the Strada dell'Abbondanza.

II. East Section: The New Excavations and the Amphitheatre.

The Strada dell'Abbondanza (88 ft. above sea-level), one of the principal streets of Pompeii (p. 146), is known also in its E. part, to the right of the Strada Stabiana, as the *Via dei Diadumeni* (from the inscription mentioned below). At the corner of the Strada Stabiana is the buttress of an aqueduct (good drinking-water in the adjoining well), leaden pipes from which are observed on the pavement farther on. On the left, Reg. IX, Ins. 1, No. 20, is the **House of Epidius Rufus** (*Casa dei Diadumeni;* locked), with a handsome Corinthian atrium (p. 148). Within it is a lararium on the right, with the inscription "Genio Marci nostri et Laribus duo Diadumeni liberti". — The atrium of the *House of Epidius Sabinus*, No. 22 (left), contains a well-preserved lararium; pretty vista of two peristyles.

Beyond the cross-street (Vicolo di Tesmo on the left) are the **New Excavations** (*Nuovi Scavi;* comp. the general plan, on the scale of 1 : 8500), begun in 1911. Special care has been taken to preserve unimpaired the aspect of this ancient street with its unique houses, which display a variety of design and ornamentation and in many cases are of considerable proportions. The exterior and interior wall-paintings and the household utensils have been left in situ; several wooden objects have been reconstructed with the aid of plaster casts; and in many cases it has been possible to rescue the upper stories of the houses, with their balconies and loggias looking on the street. The numerous election and other notices of an ephemeral nature painted on the houses recall most vividly the life of ancient times and have frequently revealed the names of the various occupiers. From this source it was discovered that the Porta di Sarno, at the end of the street, was called *Porta*

Urbulana (in Oscan 'Veru Urublanu'). This quarter belongs to the latest period of Pompeii's history and was inhabited chiefly by business-men.

The walls of the first insula on the left are adorned with fine paintings. Adjoining the entrance to the felt-factory of *Verecundus* (Reg. IX, Ins. 7, No. 7), on the left, is *Mercury*, god of commerce, issuing from his temple; on the right, *Venus Pompeiana* in a chariot drawn by four elephants; below, two pictures referring to the manufacture (r.) and sale (l.) of the merchandise. Somewhat more to the left are plaster casts of a door and of window-shutters. At the end (No. 1), under a long balcony, are painted busts of Apollo, Mercury, Jupiter, and Diana; below, on the left, *Venus Pompeiana* standing, on the right, either Venus or Cybele carried in *Procession* (in the niche, a small marble bust of the bearded Bacchus).

In the S. block of buildings (Reg. I, Ins. 6) are an *Ironmongery* (No. 12), as is shown by the tools fastened to the board, and the **Fullonica** of Stephanus (No. 7), similar to that described on p. 167, with a large lock on the front door. The washing was done in the impluvium and the three large immured troughs at the back of the house, the fulling (with the feet) in the five smaller troughs, and the drying on the railings of the galleries. In the entrance, on the left, are the remnants of the folding-press. — No. 4, the *House of the Achilles Frieze*, which had not been finished by the time of the eruption, has, on the right in the atrium, a niche (lararium?) with a beautiful stucco frieze in bas-relief on a blue ground (laboriously pieced together), representing the vengeance of Achilles on Hector. Fine mosaic pavements in one of the side-rooms. — No. 3, next door, was the dwelling of a *Mechanic* and surveyor, whose instruments (including the fragments of a 'Groma', for land-surveying) were recovered. — The garden of the *House with the Cryptoporticus* (No. 2) has a surrounding corridor used as a wine-cellar, with a magnificent painted frieze (in the second style, p. 149), of which twenty *Scenes from the Iliad and other Homeric poems have been preserved. The stucco decoration of the vaulting and the mosaic pavements should also be observed; the corpses preserved here were found in the courtyard. The triclinium at the E. wing (buried) of the cryptoporticus has fine paintings and stucco ornaments. Over the cryptoporticus is a colonnade. The S.W. angle abuts on the *House with the Egyptian Landscapes*, in which the three walls of the peristyle are covered with paintings of hunting scenes, quite in the Alexandrine manner and in excellent condition.

The next insula on the N. side of the Strada dell'Abbondanza (Reg. IX, Ins. 11) begins with a fountain and the altar of the *Twelve Gods* (painted on the wall).

The next house (No. 2) is a **Thermopolium** or public bar, with a large painted sign (near No. 4) and a complete set of measures

and drinking vessels, a kettle, a brazier, and a lamp. The waitresses' names occur frequently among the scribblings in the upper room. — Opposite is the imposing *House of Paquius Proculus* (Reg. I, Ins. 7, No. 1), with the mosaic of a watch-dog (at the entrance; covered), a good mosaic pavement in the atrium, and a smaller mosaic (with a boat) in a chamber on the left. — On the left is the entrance (Reg. I, Ins. 7, No. 11) to a property consisting of several houses, with an elaborately-paved winter triclinium and a summer triclinium in an arbour. The bronze Ephebus mentioned on p. 80 was found here in 1925. — Insula 12, in Region IX, has a loggia of ten columns on the upper floor. — Opposite (Reg. I, Ins. 8, No. 1) is a painted shop-counter.

Farther along on the N. side is the *House of Trebius Valens* (Reg. III, Ins. 2, No. 1), a handsome private residence; the fountains and plants in the peristyle and summer triclinium are arranged according to the ancient indications. In front of the peristyle, to the right, are bathrooms (apodyterium, caldarium), with hollow walls. — The *Schola Juventutis Pompeianae* (Reg. III, Ins. 3, No. 6) was the headquarters of a fashionable sports club. On the walls are paintings which caused the building to be mistaken at first for a police station: outside, two large trophies of weapons; inside, legionary insignia on the half-pillars, and armed genii on the intervening panels. The upper part of the N. and E. walls were furnished with wooden cupboards. The wooden trellis-work has been restored in accordance with the surviving traces. The carbonized fibres in the desk-case are reeds from neighbouring mat factories (Nos. 2 and 5). — In the house with the well-preserved *Upper Floor* (Reg. III, Ins. 4, Nos. 2 and 3) two ceilings and a wooden staircase have been reconstructed. Four of the upper chambers retain some remnants of the old flooring and wall-paintings. From the three couplets on the walls of the garden triclinium the house is sometimes known as the 'House of the Moralist'. The garden contains plaster casts of tree-trunks. Next door is the *House of the Lapidary* Pinarius Cerialis (entrance in the lane on the W. side), named from a large stock of cut gems found here; it has a fine painting of Iphigenia in Tauris.

In the easternmost block of the Nuovi Scavi (S. side; Reg. II, Ins. 5, No. 2) a large door (reconstructed in plaster; with a bell) admits us to the ***House of Marcus Loreius Tiburtinus**, a sumptuous edifice first called the Casa dell'Artista.

To the left, adjoining the peristyle, is the winter triclinium with two painted friezes of scenes from the story of Hercules (above) and the Trojan war (below). A room on the right has reconstructed window-shutters. The garden, in front, with delightful fountains and marble figures, is being replanted in accordance with the hints furnished by the original roots. On the N. side is a canal (euripus); on the left, the summer dining-room, with painted figures of Narcissus (l.) and Pyramus and Thisbe (r.) flanking a niche; the couch on the right bears the artist's signature (Lucius pinxit).

Halfway along the canal is a small temple with a fountain-recess flanked with painted figures of Diana and Actaeon (half lifesize). A transverse canal runs hence through the garden to the S.; near the end it also is bridged by a fountain and a small temple.

Beyond the House of Loreius we mount the path and at the top turn sharp to the right to the (3 min.) amphitheatre (entered from the S.E.).

The **Amphitheatre**, situated at the E. angle of the old town, looks outwardly somewhat insignificant, as the necessary height of the auditorium was largely obtained by excavating the arena. Round the exterior runs an uncovered gallery, to which stairs ascend for the use of the spectators in the upper places. The principal entrance (on the N.W.) descends considerably. Whole length 148, width 114 yds.; number of spectators 20,000. Three different series of seats are distinguished: the first with five, the second with twelve, and the third with eighteen tiers; above these also ran a gallery. The seats are cut out in the same manner as in the small theatre (p. 155). The building was begun in 70 B.C. and afterwards continued at intervals.

To the S. of the amphitheatre is an exit (but no entrance) from the excavations. — We return through the New Excavations and beyond the Stabian Street continue straight ahead to the W. part of the Strada dell'Abbondanza.

III. North-East Section: From the Stabian Thermae to the Porta di Nola.

In the W. part of the Strada dell'Abbondanza, which ascends to the Forum (comp. p. 153) and was closed at both ends in order to exclude carriages, we note, on the left, just beyond the Stabian Street, Reg. VIII, Ins. 4, No. 15, the *House of Cornelius Rufus* (locked). The atrium contains his bust and two handsome marble supports for a table.

Opposite, No. 8, are the **Stabian Thermae** (locked), dating from the 2nd cent. B.C., but afterwards extended and redecorated. We enter a spacious court, flanked by columns in front and on the right, which was used for palaestric exercises. Adjoining this to the right is the Men's Bath. Off a vaulted vestibule to the left was the cold bath (*frigidarium*), a circular building with four recesses and an opening in the dome; in front, the dressing-room (*apodyterium*) with recesses for the clothes, and another entrance from the Stabian Street. Both here and in the vestibule the ceilings are adorned with fine reliefs in stucco. To the left of the dressing-room are the tepid room (*tepidarium;* with a plunge-bath, unusual in such rooms) and the sudatory or hot room (*caldarium*), both heated by means of hollow walls and floors. — In the right

corner of the court at the back is the WOMEN'S BATH. From the vestibule the well-preserved dressing-room opens on the left, with two separate entrances from the street. Round the vaulted hall are niches for clothes; in the corner is a basin for cold baths. To the right are the warm bath and the sudatory; at one end of the latter is a marble bath, at the other a wash-basin (*labrum*) in which water bubbled up. The stoves were between the men's and women's baths. — In the wing opposite, which has a side-entrance from the street, are a large latrine and four baths for single bathers on the left. — In the court, opposite the entrance, is a herma of Mercury like that in the Temple of Apollo. On the left wall, above, are stucco reliefs. The first room to the left served for undressing; the walls bear traces of the presses for hanging up the clothes. Next to this is a shallow basin used for washing after gymnastic exercises; then a swimming-bath.

On the left, Reg. VIII, Ins. 4, No. 4, the *House of Holconius* (locked), with a handsome peristyle and elaborate but faded paintings. In the oecus (r.) Ariadne and Bacchus, (l.) Hermaphrodite; in the room to the right, Rape of Europa; in the room to the left, Achilles in Scyros and Judgment of Paris.

A few paces farther on we follow the VICO DEL LUPANARE to the right. On the right, Reg. VII, Ins. 1, No. 47, **House of Siricus** (locked). On the threshold the inscription '*Salve lucrum*' ('welcome gain!'); to the same proprietor belonged the adjacent bakehouse, No. 46. To the left of the atrium are two rooms with good paintings: (l.) Neptune and Apollo helping to build the walls of Troy; opposite, Drunken Hercules; (r.) Vulcan presenting Thetis with weapons for Achilles. In the centre of the peristyle are four green columns, which bore a pavilion. A staircase leads to the left to the other part of the house, the principal entrance of which opened from the Strada Stabiana, another peristyle, and an atrium containing a handsome marble table.

Farther along the Vico del Lupanare, to the left on the opposite wall, are large snakes, with the faded inscription: "*Otiosis locus hic non est, discede morator*" ("This is no place for idlers, move along, loiterer!").

On the left, at the corner of the second side-lane, the Vicolo del Balcone Pènsile, Reg. VII, Ins. 12, No. 18, the *Lupanare* or brothel (locked). The character of the house is sufficiently indicated by the obscene paintings and inscriptions. A separate entrance from the street ascended direct to the upper floor, which had a gallery (pergula) facing two streets. — In the Vicolo del Balcone Pensile, on the right (No. 28), is the *House with the Balcony* (*Casa del Balcone Pènsile;* locked). Three rooms of the projecting upper floor have been preserved by replacing the charred woodwork by new beams.

We return to the Vico del Lupanare and follow it to the left. At the end of the street we enter (l.) the Strada degli Augustali, in which (r.; No. 45) is the *Casa dell'Orso* (locked), named from the mosaic of a bear at the entrance, with a mosaic pavement in the atrium and a mosaic fountain in the garden.

We now turn back and after a few yards regain the Strada Stabiana (p. 155), which we ascend. [In the side-street just beyond, Reg. IX, Ins. 3, No. 12, is a locked room containing a restored *Mill*, with its woodwork (seen through the gate).]

To the right in the Strada Stabiana, Reg. IX, Ins. 3, No. 5, the **House of Marcus Lucretius** (locked), at one time lavishly decorated with paintings. Behind the tablinum is a small garden with a fountain and small marble figures. The proprietor's name was learned from a letter painted on the wall with the address 'M. Lucretio Flam. Martis decurioni Pompei'.

The whole of Insula 4 in Region IX is occupied by extensive **Thermae** (*Terme Centrali*), which were in course of construction at the time the city was overwhelmed. The large swimming-basin, unfinished, lies below the windows of the inner rooms. This was a men's bath only, though it is of unwonted size. Passing through an antechamber in the N.E. angle we reach the dressing-room (comp. our account of the thermae on p. 159), containing a large bath of cold water. Next to this is the tepid bath, beyond which are (straight on) the sudatory and (l.) the Laconicum, or dry sweating-room, with a vaulted roof. The three rooms last mentioned were intended to be heated by means of double floors and walls. The furnaces had not yet been built. The three largest rooms are provided with large windows, another divergence from the ordinary plan of the thermae.

We now reach the point where the Strada Stabiana intersects the Strada di Nola, which we follow to the right. The insulae on either side have been only partly excavated.

To the left, at Reg. V, Ins. 1, No. 7, is a fine capital with figures.

On the right, in Insula 5, Reg. IX, the house No. 6 (locked) is remarkable for its peculiar oblong ground-plan. In the room to the right, in front of the peristyle of No. 9 (locked), are Egyptian landscapes with pygmies. No. 11 (locked) has representations of the nine Muses (to the right, next the tablinum). — No. 16 (locked), in the S.E. angle of this insula, seems to have been a tavern, and contains a room with paintings of the grossest description.

Of the next insula (IX, 8) only one large house (*Casa del Centenario;* locked) has been excavated. It contains a spacious peristyle (the garden of which has been replanted on the old lines), two covered rooms, and (to the right) a handsome bathroom. Adjacent is a room with paintings inserted in the walls at a later period:

right, Orestes, Pylades, and Iphigenia; left, Theseus and the Minotaur; centre, Hermaphrodite and Silenus.

Three insulae farther on (right, No. 11, near the railing) is the *Casa del Conte di Torino*, identified from inscriptions discovered within it in 1911 as the **House of Marcus Obellius Firmus.** It contains a large safe, a fine painting of three women at a grave-side, and by a side-entrance, protected by glass, the skeletons of the owner, his wife, his two children, and two slaves.

At the end of the street is the PORTA DI NOLA, with the N.E. entrance to the excavations (p. 149) and the station of the light railway (p. 134). Directly opposite the gate, at the corner of the street, are two *Tombs*, in the form of semicircular benches, each with a pedestal (one with a column) in the middle.

Turning back, we pass the *Old Gladiatorial Barracks* (Reg. V, Ins. 5), with numerous graffiti referring to various gladiators in the colonnaded court, and enter (right) the street between insulae 3 and 4. On the right side of this street is the **House of Marcus Lucretius Fronto** (locked). In the atrium is a fine table-support of marble, in the form a panther; the roof (Tuscan; comp. p. 148) has been restored. This house contains several interesting paintings: in the first room to the right, Neoptolemus slain by Orestes at Delphi; in the second room to the right, Theseus and Ariadne (right wall), Toilet of Venus (left wall); in the tablinum, Mars and Venus (left), Procession of Bacchus (right); in the first room to the right of the garden, Pyramus and Thisbe (right), Bacchus and Silenus (left). — The excavations begun in 1912 at the *Porta di Capua* are not yet open to the public.

We now traverse the narrow street between insulae 1 and 2 of Reg. V and follow the Vicolo delle Nozze d'Argento to the right to the ***Casa delle Nozze d'Argento** (last door on the right, locked), a handsome house with an atrium with four columns and an admirably preserved peristyle, revealed by the excavations of 1892 and 1908.

The house belongs to the tufa period (p. 147); most of the paintings are in the second or fourth styles (pp. 148, 149), but without figures. To the right of the peristyle are the kitchen and a bath (with dressing-room, a garden-basin, and two heatable chambers). To the E. of the atrium is a garden; to the W. is the *Casa del Cenácolo*, a small house, cut off at a later date from the larger one, with a pretty loggia of four columns in the atrium. Everything has been restored as far as possible to its original condition.

IV. NORTH-WEST SECTION: THE W. PART OF THE STRADA DI NOLA AND ITS N. SIDE-STREETS; HOUSES OF THE VETTII, OF THE FAUN, AND OF PANSA.

We return to the intersection of the Strada di Nola and Strada Stabiana and follow the NORTH EXTENSION OF THE STRADA STABIANA. At the corner to the left are a *Fountain* and an *Altar of*

the Lares; adjacent is a pillar of the *Aqueduct.* Of the houses the following are noticeable: left, Reg. VI, Ins. 14, No. 20, with a herma in the atrium erected by the arcarius (cashier) Anteros to *M. Vesonius Primus,* the master of the house. In the peristyle is a fresco of Orpheus, over-lifesize. — No. 22, a *Fullonica,* or fuller's workshop. The atrium contains a handsome impluvium, a marble table, and a fountain. In the room at the back are three basins (comp. p. 167), and on the wall are paintings of a banquet of fullers (fullones) and a scene in a court of law. — Opposite, to the right, Reg. V, Ins. 1, No. 26, the house of *L. Caecilius Jucundus,* the banker, where the receipts now preserved in the Museo Nazionale (p. 88) were discovered. In the atrium stood a herma erected to the banker by his freedman Felix; the pedestal, with the inscription 'Genio L(uci) nostri Felix l(ibertus)' is still here, but the bronze bust is a copy, the original having been removed to Naples (p. 79). In the atrium, to the left, is the lower part of the chapel of the Lares, with a relief representing the N. side of the Forum.

Beyond the next cross-street the Strada Stabiana is called also the Via del Vesuvio. On the left, Reg. VI, Ins. 16, No. 7, is the ***Casa degli Amorini Dorati** (locked). The small size of the atrium is characteristic of the later days of Pompeii, when the family life was focussed in the inner part of the house. To the left is the peristyle, of which the colonnades and garden have been restored on the old lines. The marble sculptures of the garden are still in situ. The wall of the S. colonnade contains some marble reliefs of theatric masks; at the S.E. angle is a sanctuary for the cult of Isis, with paintings of Isis, Anubis, Serapis, and Horus. The ceilings of several rooms have been restored from the old remains. The first room to the right was a bedroom and still retains the places occupied by a large double bed and a child's couch. In the walls are fitted small glass medallions lined with Cupids of gold foil on a ground of blue stucco.

We now follow the cross-street mentioned above towards the W. At the first corner is the ***House of the Vettii** (Domus Vettiorum; Reg. VI, Ins. 15, No. 1; locked), excavated in 1894-95. The beautiful paintings found here, as well as the marble decorations of the peristyle, have been left in situ. The paintings in the atrium, the wings, and the room to the right of the peristyle belong to the period before A.D. 63, the others are later (comp. p. 149). The house is named from the seals of two freedmen found in it.

At the entrance is a representation of Priapus (covered). The ATRIUM is embellished with beautiful ornamental paintings. On the dado also are charming putti; and on the frieze above, on a black ground, are groups of Cupids engaged in various occupations. Room to the left of the entrance: Ariadne abandoned; Hero and Leander. — 1st Room to the left of the Atrium: entrance-wall, Cyparissus and the stag; opposite, Cupid and Pan

wrestling in presence of Bacchus and his train; to the right, above, Jupiter enthroned, youthful and unbearded. — The PERISTYLE has been partly rebuilt and replanted and is embellished with numerous statuettes, from which jets of water originally spouted into marble basins. Between the columns are three marble tables, the finest being that in front, to the right. Two dining-rooms open off the front of the peristyle. In that to the left: Infant Hercules strangling the serpents, in presence of Amphitryon and Alcmene; Pentheus slain by the Bacchantes; Dirce, Amphion, and Zethus (the 'Farnese Bull' group). In the dining-room to the right: Daedalus and Pasiphaë; Hephaestus binding Ixion to the wheel in Hades (the seated veiled female form is probably a soul, symbolizing the underworld), and Iris announcing to Hera this punishment of her insulter; Bacchus finding Ariadne. — The LARGE ROOM to the right of the peristyle is the finest of all in point of ornamentation. On the black band above the dado are *Groups of Cupids (beginning on the right): Cupids throwing stones at a target; Cupids weaving and selling garlands; manufacturing and selling oil; chariot-races; goldsmiths; fullers. Back wall: the Vestalia, the festival of the millers and bakers, when even the asses have a holiday; vintage and wine-pressing; triumph of Bacchus. Left wall: Cupids selling wine. Beneath the narrow wall-panels are similar bands, on some of which appears Psyche gathering flowers. In those adjoining the central panels on the side-walls are three mythological scenes: Agamemnon entering the shrine of Artemis in order to kill the sacred hind (right wall); Apollo after slaying the Python; Orestes and Pylades in Tauris, in presence of Thoas and Iphigenia (left wall). The red wall-panels are occupied by hovering groups. Left wall: Poseidon and Amymone. Rear wall: to the left, Apollo and Daphne, to the right, Bacchus and Ariadne. Right wall: Perseus and Andromeda. Entrance-wall: to the right, Hermaphrodite and Silenus. On the dado: Amazons, Women with sacrificial utensils, Satyr and Bacchante. — To the right of this room is another, smaller peristyle, adjoined by a dining-room and a bedroom. In the former: Achilles recognized among the daughters of Lycomedes; Hercules surprising Auge. — We now return to the Atrium. To the left is a small side-atrium, behind which is the KITCHEN, with the cooking-apparatus still in situ. Beside the kitchen is a room (locked) containing obscene paintings and a statuette of Priapus.

The Vicolo dei Vettii, the street passing the House of the Vettii, leads N. to a *Water Tower* (Serbatoio), the collecting basin of an ancient auxiliary conduit. — The wall is here broken by the so-called PORTA DEL VESUVIO, just outside which several tombs were discovered in 1908. No. 1, Tomb of *C. Vestorius Priscus*, the aedile, a stucco-decorated altar with four pillars, in a square enclosure, and paintings of a funeral-banquet, gladiatorial combats, two portraits of the deceased, etc.; on the right, 2. *Column*, once bearing a sun-dial, behind a semicircular bench; 3. *Tomb of Septimia*, a cube with a tufa column. On the left is a hill commanding a fine panorama. On the right, 30 yds. outside the gate, is a second Pomerium inscription (comp. p. 170).

We return to the House of the Vettii. At the corner of Insula 13 stands the pillar of an aqueduct, with numerous leaden pipes. To the right, Ins. 11, No. 10, is the *Casa del Labirinto* (locked), a roomy dwelling with two atria. In a room behind the peristyle is a mosaic pavement: Theseus killing the Minotaur in the Labyrinth. The left half of the house was destined for the ménage; it contains a bakehouse and a bathroom.

We return to the aqueduct-pillar and proceed thence to the S. to the STRADA DI NOLA, this (W.) part of which is known also as the Strada della Fortuna. Immediately opposite, at the corner, Reg. VII, Ins. 4, No. 48, *House of the Chase* ('Casa della Caccia'; locked). Beyond the finely painted tablinum we enter the peristyle; opposite, wild-beast fights, whence the name of the house; on the right, landscapes, with Polyphemus and Galatea. — Farther on, to the left, No. 51, *House of Ariadne* ('Casa di Arianna'; locked), which we enter from the back (capitals with figures at the entrance), traversing first the garden and then the peristyle with once variegated capitals. A room to the right contains fine wall-paintings. — No. 57, *Casa dei Capitelli Figurati*, named after the capitals of the entrance-pillars, adorned with Bacchantes and Fauns. From the peristyle, with six columns of a pavilion and a sun-dial, we enter a confectioner's shop; the oven is still in existence. — No. 59, *Casa della Parete Nera* (Pl. 1; locked), so called from the room beautifully decorated in black, behind the peristyle.

Opposite, on the right, Reg. VI, Ins. 12, Nos. 2-5, stands the ***House of the Faun** (*'Casa del Fauno'*; locked), so named from the bronze statuette of the Dancing Faun (p. 80) found beside the impluvium in the principal atrium and now replaced by a copy. The house occupies a whole insula and is the most sumptuous in Pompeii, 262 ft. long and 115 ft. broad (comp. p. lxii). It contained the most beautiful mosaics (now in Naples, p. 85) but hardly any mural paintings. The stucco on the walls (2nd cent. B.C.) is an imitation of incrustation in coloured marble (pp. 148, 149). It possesses two entrances and two atria. The left atrium (30 ft. by 52 ft.), the principal one, is in the Tuscan style. The simpler atrium on the right is an atrium tetrastylum (p. 148) and was used as a vestibule to the domestic offices on the right: bath, kitchen, etc. The peristyle contained 28 Ionic columns of tufa coated with stucco. In the apartment with the red columns was found the mosaic of the Battle of Alexander (p. 85). At the back is a garden with a Doric porticus. Recent excavations here have brought to light the remains of old houses and cisterns.

A few paces farther on the Strada del Foro leads to the left to the Forum (p. 151), the Strada di Mercurio (p. 167) to the right.

Reg. VII, Ins. 4, No. 1, at the corner of the Strada del Foro, is the *Temple of Fortuna*, erected, according to the inscription, by M. Tullius during the reign of Augustus. (The inscription is upon the architrave of the aedicula in the rear, now lying in the temple). The entrance was closed by a railing with gates. — At the S. end of the Strada del Foro is an official *Photograph Shop*, where also the permesso for the Villa dei Misteri (p. 172) is obtained.

From the temple of Fortuna we follow the Via delle Terme (the continuation of the Strada di Nola).

On the left is the entrance to the ***Thermae of the Forum**, Reg. VII, Ins. 5, No. 2 (locked), which occupy a whole insula. Two of the six entrances admit to an elegant irregular court, with arcades and columns. Thence, or direct from the street (entrance No. 2), we enter the chamber for undressing (comp. the thermae described on pp. 159, 161), with benches, the vault above which was provided with a glass window. Beyond this, to the left, is the excellently preserved cold bath. The water gushed forth in a flat stream from a copper mouth-piece opposite the entrance and flowed away through two outlets near the entrance. To the right of the dressing-room is the tepid room. Running round it is a frieze with niches for depositing clothes, supported by Atlantes in terracotta. The vaulting is decorated with fine figures in stucco relief. This chamber was heated by means of the large brazier of bronze (to the left), which, with three bronze benches, was presented, according to the inscription, by M. Nigidius Vaccula, to whose name (vacca = cow) the cow on the brazier and the cows' heads on the benches are references. Adjacent is the hot-air bath, heated by means of double floors and walls. On the left is a marble basin (*labrum*) for washing the hands and face; the inscription records that it cost 5250 sesterces (57*l.* sterling). At the other end is the basin for warm baths. — We regain the continuation of the Strada di Nola and (by No. 7) reach the furnace and then a small court with two columns. No. 8 is the unpretending *Women's Bath.*

Nearly opposite to the thermae, Reg. VI, Ins. 8, No. 5, is the ***House of the Tragic Poet** (locked; entrance by a side-door), one of the most elegant in Pompeii, so called from two representations found in the tablinum — a poet reading (more probably Admetus and Alcestis), and a mosaic of a theatrical rehearsal (which, together with beautiful paintings of subjects from the Iliad, are now at Naples). This is represented by Bulwer Lytton in his 'Last Days of Pompeii' (1834) as the dwelling of Glaucus. On the threshold is a dog in mosaic, with the inscription 'Cave Canem'. At the back of the peristyle is a small shrine in which stood a statuette of Silenus. In the triclinium on the right, Youth and maiden looking at a nest containing Cupids (above, Marsyas playing the flute and Olympus), Theseus abandoning Ariadne, and Diana with Orion(?). On the side-panels are personifications of the seasons.

Reg. VI, Ins. 6, No. 1, beyond the cross-street, on the right, is the **House of Pansa** (*Domus Cn. Allei Nigidi Mai*), one of the largest and most regularly-planned in Pompeii, occupying a whole insula, 319 ft. long and 124 ft. broad. It belongs to the tufa period (p. 147) but has undergone several modifications. Shops and rented

dwellings face two of the streets. On the threshold was found a mosaic with the greeting 'SALVE'. Comp. ground-plan, p. 144.

This is the house of which a reproduction has been constructed at Saratoga (U.S.A.) by Mr. Franklin W. Smith.

We return to the Temple of Fortuna (p. 165) and, turning to the left, follow the imposing STRADA DI MERCURIO, at the entrance to which rises a *Brick Arch*, on which the pipes of a water-conduit are visible. It was surmounted by a bronze equestrian statue (now at Naples, p. 79).

On the right side of the Strada di Mercurio, No. 7, *House of the Anchor* ('Casa dell'Ancora'), named after an anchor in mosaic on the threshold. Beyond the tablinum is the peristyle, the colonnade of which (now collapsed) formed an upper story above the garden, which is on the level of the Vico del Fauno and is surrounded by a cryptoporticus and niches containing altars.

Opposite, No. 20, the **Fullonica**, or fuller's establishment. The square pillars (on one of which were frescoes alluding to the fuller's art, now in Naples, p. 88) supported a gallery (solarium) for drying the cloth. Around are dwelling-rooms and bedchambers, as well as rooms for the workmen. To the left is the kitchen, with an oven; and behind are four basins on different levels, for washing the cloth, which was afterwards stamped with the feet in the small stands to the right. Adjacent to these premises, and connected with them by a door, is the hexastyle atrium, No. 21.

Farther on to the left, No. 22, *House of the Large Fountain* ('Casa della Fontana Grande'; locked), in the garden of which is a mosaic fountain. — No. 23, *House of the Small Fountain* ('Casa della Fontana Piccola'), with a fountain of mosaic, adorned with a small and graceful bronze: Boy with a goose (a copy, original at Naples). The walls are decorated with interesting realistic landscapes.

On the right, No. 1, a *Tavern* (Osteria), with appropriate paintings in the back room (locked): a waggon with a wine-skin, players and drinkers, eatables, etc. In the corner to the left a soldier is being served; above him is scribbled: 'da fridam pusillum' ('pour in some cold water!'). An adjoining room contains paintings of Polyphemus and Galatea, and Venus fishing. — Opposite the tavern is a fountain with a head of Mercury, after which the street has been named.

Farther on, beyond the Vicolo di Mercurio, No. 6 (Reg. VI, Ins. 9), on the right, is the *House of Castor and Pollux* (*Domus Cn. Caetroni Eutychi;* locked), consisting of two distinct houses, but connected. Beyond the Corinthian atrium are the tablinum and a garden with a lararium. Fine frescoes in the room to the right of the tablinum: to the left, Birth of Adonis; on the entrance-wall,

Minos and Scylla; in an apartment to the left of the garden, Apollo and Daphne. To the right of the atrium is a large peristyle, with paintings all round. On the wall to the left of the entrance is a painting of Venus Pompeiana (p. 150). — Farther on, Nos. 5-3, *House of the Centaur*. To the right of the entrance (No. 3) is a bedroom lined with imitation marble (comp. pp. 148, 149).

Adjacent, No. 2, **House of Meleager** (locked). Within the doorway, to the right, Mercury handing a purse to Fortuna. Beneath the marble table in the atrium is an arrangement for keeping viands cool by water. In the peristyle to the left of the atrium is an elegant fountain. On the right of the peristyle is a 'Corinthian' oecus (p. 148), enclosed by columns. Among the frescoes (right), a young Satyr startling a Bacchante with a snake. To the left of the oecus is a hall with frescoes: on the transverse wall to the left, the Judgment of Paris.

On the opposite side, at the end of the street, Reg. VI, Ins. 7, No. 23, *House of Apollo* (*Domus A. Herenulei Communis;* locked), named from the representations found here. Behind the gaily painted tablinum is a fountain in a grotesque style. At the end of the garden, to the right, is a handsome sleeping-chamber (for two beds); on the external wall are a landscape with a Bacchanalian scene and a mosaic of Achilles in Scyros. In the interior are paintings, in an architectural frame, of Apollo and Marsyas and other mythological subjects.

We now turn back along the Strada di Mercurio. No. 18, to the right, *House of Adonis* (*Domus M. Asellini;* locked). In the garden, to the right, a fresco, over-lifesize, of Adonis wounded, tended and bewailed by Venus and Cupids; on the painted columns at the sides, Achilles and Chiron. In a room to the left, Toilet of the Hermaphrodite.

At the fountain with the head of Mercury we turn to the right, along the W. portion of the Vicolo di Mercurio, and soon reach the Strada di Sallustio, which leads to the Herculanean Gate. This was a business-street and contained few handsome houses.

Immediately to the right, Reg. VI, Ins. 2, No. 4, is situated the **House of Sallust** (*Domus Auli Cossii Libani*), with the atrium and adjacent rooms encrusted with painted stucco in imitation of marble (first decorative style, p. 148). Behind the tablinum is a small garden, with a triclinium (three dining-couches) of masonry in an arbour on the left. The small peristyle, to the right of the atrium, contains, on the wall facing the entrance, Actaeon watching Diana bathing; to the left, Europa and the bull; to the right, Phryxus and Helle. In the small room to the right, Venus and Mars; below, Paris and Helen.

Ins. 2, No. 6, is a *Bakehouse*, with oven and mills. The latter were turned by asses or slaves. (There is another bakehouse at Ins. 3, No. 3.) Here, where the street forks, is a fountain, behind which is a building erroneously described as a reservoir of the aqueduct. — We proceed to the left by the Strada Consolare. Some of the houses to the left, on the slope of the hill occupied by the town, had several stories and large vaults used as magazines.

A large hall to the right, Ins. 1, No. 13, is called, without authority, a *Custom House* (Dogana); its real character is unknown. — The *House of the Surgeon* ('Casa del Chirurgo'), No. 10, a little farther on, to the right, is so called from a considerable number of surgical instruments found here. It is remarkable for its massive construction of limestone blocks, and it is probably the most ancient house in the town (comp. the building periods, p. 147).

No. 3, on the left, farther on, is an *Inn*. It contains two counters and has an entrance for waggons. — No. 2, on the right, is another inn, also with waggon-entrance.

V. Street of the Tombs, Villa dei Misteri.

Comp. the supplementary part of the plan (p. 144).

The **Herculanean Gate** (135 ft. above sea-level), the ancient name of which, according to an Oscan inscription (Veru Sarinu), was Porta Saliniensis (i. e. gate of the saltworks; comp. p. 157), is believed to date in its present form from the time of Augustus. It has three archways, 59 ft. long, of which the two for pedestrians were vaulted throughout, while the central passage for carriages was vaulted only at each end. To the right is the approach (locked) to the *Town Wall*, which may be visited for the sake of the view (charming glimpses of the bay, with the island of Capri in the background; near the shore is the picturesque rocky islet of Revigliano, to the right is Torre Annunziata). The wall consists of an outer and inner wall, the intervening space being filled with earth. The height of the external wall varies according to the ground from 25 to 33 ft., the internal being uniformly 8 ft. higher. Originally built of large blocks of tufa and limestone, it was neglected in the peaceful period of the second century B.C., and was repaired with concrete (small pieces of lava consolidated with cement) shortly before the Social War in 90 B.C. At the same time it was strengthened with towers. The difference between the two kinds of building will be observed near the Herculanean Gate.

Outside the walls was the outer *Pomerium* (98 ft. wide, 100 Roman ft., reaching to the inscription mentioned on p. 170), on which it was prohibited to build. The corresponding space inside the walls was originally occupied by an escarpment and a carriage-road.

The suburb outside this gate is perhaps the *Pagus Augustus Felix*, named thus in honour of Augustus. It consisted chiefly of the so-called ***Street of the Tombs** (*Strada de' Sepolcri* or *Via delle Tombe*), which has been partly excavated. The ancient custom of burying the dead by the side of a high-road, outside the town-gates, is well known. It has been ascertained that rows of graves, similar to those discovered here, exist beyond other gates also (pp. 155, 164). The Street of the Tombs is in point of scenery the most picturesque part of the town.

On the right, No. 1, is a large tomb, apparently in the form of an altar, the upper part of which is destroyed; in the tomb-cavity beneath several cinerary urns were found.

On the left, No. 1, is the *Tomb of Cerrinius*, a recess with seats. It has been said that this was a sentry-box and that here was found the skeleton of a sentinel who died at his post; but this is a mere fiction, like many other Pompeian anecdotes. — In a street diverging to the right is the ruinous *Tomb of Terentius* (No. 2).

Left, No. 2, a semicircular seat with the pedestal of a statue of the duumvir *A. Veius*.

Left, No. 3, *Tomb of M. Porcius*, probably the builder of the amphitheatre and the small theatre; according to the inscription the town-council granted him a piece of ground 25 ft. square for a grave.

Left, No. 4, *Tomb of Mamia;* in front, a seat like the above, with an inscription. At the back, enclosed by a low wall, is the *Tomb of the Istacidii*, in the form of a temple.

A street, now built up, formerly diverged here to the left. On the corner, near tomb No. 5, is an inscription (copy; marked 'Iscrizione' on our plan) to the effect that Suedius Clemens, the tribune, on behalf of Vespasian, restored to the town of Pompeii certain common land adjoining various streets and the Pomerium (see pp. 169, 164) that had been illegally occupied by private persons.

Then, on the left, Nos. 6-15, the so-called *Villa of Cicero* (p. 144), now covered up again. The buttresses still visible belong to a colonnade which ran parallel with the street in front of a row of shops.

On the right, farther on, No. 6, is the *Tomb of the Garlands*, so called from its decorations. Right, No. 9, an open recess and seat, probably also a tomb. — Right, Nos. 10 and 11, two shops. No. 12, *House of the Mosaic Columns*, belonging to a villa situated on the hill. The entrance leads first into a garden, in which stood a pavilion supported by four mosaic columns (now at Naples). Behind is a fountain-recess inlaid with mosaic; to the left is a court with a private chapel and altar. Two staircases ascend to the upper parts.

On the left, beyond the villa of Cicero, several handsome monuments will be observed: No. 17, that of *Scaurus*, with fragmentary

reliefs in stucco, representing gladiatorial combats. The columbarium contains niches for the urns.

On the right is a long arcade, at the back of which there were shops. At the end of this, in a street not yet excavated are the *Samnite Tombs* (Nos. 30-32), limestone coffins, belonging to the period (3rd cent. B.C.) when the dead were still sometimes buried instead of being burned.

Farther along the Street of Tombs, on the right, are several uncompleted tombs.

Left, No. 20, *Tomb of the Augustalis Calventius Quietus.* Below the inscription is represented the bisellium (seat of honour) accorded him in the theatre.

Right, No. 37, *Tomb of M. Alleius Luccius Libella* and his son, of travertine and well-preserved, with inscriptions.

Left, No. 22, *Tomb of Naevoleia Tyche*, with chamber for cinerary urns. A relief in front refers to the consecration of the tomb; on the left side is the bisellium of C. Munatius Faustus, chief magistrate of this quarter of the town, who shared the tomb; on the right, a vessel entering harbour, a symbol of life's close. — Left, No. 23, a *Triclinium* for banquets in honour of the dead.

On the hill to the right are several tombs, some in a very ruinous condition. No. 41, the tomb of *N. Velasius Gratus*, a boy of twelve years, is a small niche with one of the head-shaped tombstones peculiar to Pompeii; farther on, tombs erected by the freedman *M. Arrius Diomedes* to himself (No. 42), his family, and his former proprietress *Arria*. The fasces, or bundles of rods in stucco-relief, on the tomb of Diomedes, indicate his dignity as a magistrate of the Pagus Augustus Felix (p. 170).

Opposite (left), No. 24, ***Villa of Diomedes** (locked), so called from the tomb just mentioned (No. 42). This was an urban villa, as opposed to a rustic one (as at Boscoreale, see p. 172). A flight of steps with two columns leads at once to the peristyle, whence the bath is entered to the left. Straight on is a colonnade, preceded by a terrace, whence we look down into the lower portion of the dwelling, consisting of a garden, 108 ft. square, with a basin for a fountain and a pavilion supported by six columns in the centre and surrounded by a colonnade. From the terrace a staircase descends to the left (another, from the entrance from the street, to the right). Below the colonnade, on three sides, lies a vaulted cellar lighted by small apertures above, and approached by staircases descending at each end; it contains a number of large wine-jars.

Eighteen bodies of women and children, who had sought protection in this vault against the eruption, were found here. But impalpable ashes penetrated through the openings into the interior, and too late the ill-fated party endeavoured to escape. They were found with their heads wrapped up, half buried by the ashes. The probable proprietor of the

house was found near the garden-door (now walled up), with the key in his hand; beside him was a slave with money and valuables.

To the N.W. of the Villa of Diomedes (entrance opposite; visitors with permit, see p. 165, conducted by the custodian in 6 min.; after 2 min. we turn to the right, and to the right again after another 2 min.) is the ***Villa dei Mistèri Dionisiaci** (or *Villa Item;* illus. guide 8 *L.*), unearthed by Aurelio Item in 1909, with excellent frescoes of the pre-Augustan period (2nd style, p. 149; probably copied from originals of the 3rd cent. B.C.), remarkable for the freshness of their colouring. In the spacious triclinium in the S. portion of the villa is a continuous fresco, about 55 ft. long, with 24 admirable figures, three-quarter lifesize, apparently representing the initiation of women into Dionysiac mysteries. Note the beautiful group of a naked girl dancing, a young woman with her head in the lap of an older woman, and a booted and winged goddess (Artemis?). An adjoining room on the N.W. contains single figures in a similar style. To the E., on the other side of the corridor, is an oecus (p. 148), with an admirably painted door. In the N. portion of the villa are the domestic offices, on the E., and the large peristyle (only partly excavated), on the W. A large cryptoporticus (below the triclinium) and a beautiful draped female statue were discovered in the villa in 1929-30.

At **Boscoreale** (p. 134), 2½ M. to the N. of Pompeii, a country villa was excavated in 1897 (comp. p. 150), but this is shown to visitors only by permission of the proprietor, Signor De Prisco of Boscoreale. The remains consist mainly of the domestic offices. Visitors should observe the wine-press and oil-press and the large court with capacious earthenware vessels (dolia) sunk in the floor to receive the wine conducted to them direct from the wine-press. The 'Treasure of Boscoreale', consisting of 94 silver vessels of Alexandrian (Greek) and Roman workmanship, was found here in 1895 and was presented to the Louvre by Baron Edmond de Rothschild.

10. Castellammare, Sorrento, and Capri.

The excursion from Naples takes 2-3 days. Those whose time is limited should make but a brief stay at Castellammare, so that they may arrive at Sorrento early enough for an excursion to the Deserto (p. 182) or some other interesting point in the environs. The night should be spent at Sorrento, and Capri visited next day; Naples may then be regained on the third, or, if necessary, on the evening of the second day.

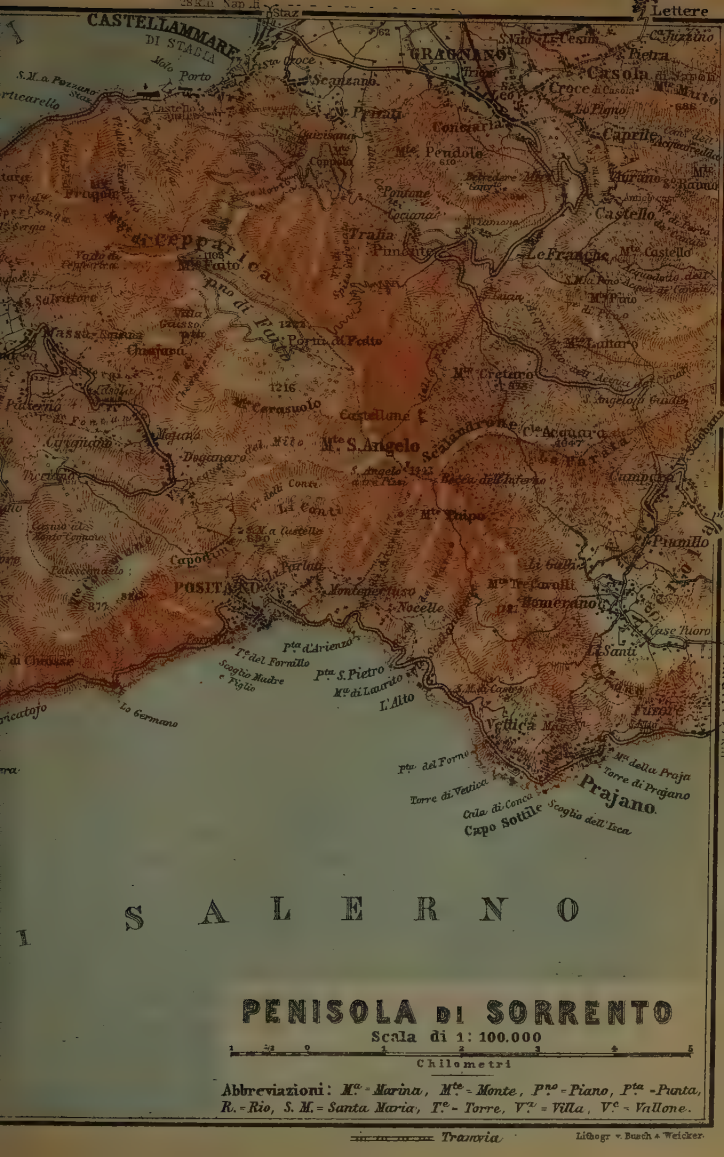
From Naples to Castellammare, 17½ M., railway (Naples-Gragnano) in 1 hr. (14 *L.* 10, 9 *L.* 90, 6 *L.* 10 c.); from Caserta to Castellammare, see p. 25.

From Castellammare to Sorrento we follow the picturesque high-road either by carriage (see p. 173) or by tramway, the latter running from Castellammare station (12 M., in 1½ hr.; fare 7 *L.* 50 c., Sun. 8 *L.* 25 c.; hand-luggage also carried).

Steamers, see p. 184.

The Peninsula of Sorrento, together with Capri, consists of a number of detached and irregularly grouped fragments of chains

Scala di 1:50.000
Cml.
Golfo
di Napoli
Largo Principe Umberto
Porto
Arsenale
Le Prutte
Castello antico
Bottegheli
Retredere
Mte Coppolo
Mte Pertto
Privati
Mezzapietra
Scrajano
CASTELLAMMARE
DI STABIA
La Starza
Ilôt Stabia
Ilôt Rivetta
Ilôt Rivetta
Ilôt Rivetta


Lettere
CASTELLAMMARE DI STABIA
GRAGNANO
Casola di Napoli
Croce di Casola
Caprile
Mte Pendolo
Castello
Le Franche
Mte Castello
Mte Faito
Porta di Faito
Mte Cerasuolo
Castellone
Mte S. Angelo
Scalandrone
Mte Cretaro
Mte Lattaro
Campora
Piumillo
Mte Tre Cavalli
Homerano
Case Tuoro
Li Santi
Furore
Vettica
Prajano
Mte Tuipo
Li Conti
Capodimonte
POSITANO
Montepertuso
Nocelle
Pta d'Arienzo
Te del Fornillo
Scoglio Madre e Figlio
Pta S. Pietro
Ma di Laurito
L'Alto
Lo Germano
Pta del Forno
Torre di Vettica
Cala di Conca
Capo Sottile
Scoglio dell'Isca
Torre di Prajano
Ma della Praja
S A L E R N O
PENISOLA DI SORRENTO
Scala di 1: 100.000
Chilometri
Abbreviazioni: Ma = Marina, Mte = Monte, Pno = Piano, Pta = Punta, R. = Rio, S. M. = Santa Maria, Te = Torre, Va = Villa, Vc = Vallone.
Tramvia
Lithogr. v. Busch & Weicker.

belonging to the Apennine system, defined on the N. and S. by the deep cauldron-like depressions of the Gulfs of Naples and Salerno. The highest of these chains, to the E., is formed of Monte Sant'Angelo and the Montagne di Cepparica; the hills to the E. of Meta constitute a second and lower group; a third division is represented by the plain of Sorrento; the fourth is the hill-group of Massalubrense; the fifth, now sunken, is the Bocca Piccola; and the sixth and seventh are the mountains of E. Capri and Monte Solaro. The limestone heights are usually unfertile and covered with forests and underwood, while, on the other hand, the depressions at Vico Equense, Sorrento, Massalubrense, and in Capri are covered with dense layers of ashes from submarine volcanoes and Mt. Vesuvius and support an unusually luxuriant vegetation.

From Naples (Stazione Centrale; Pl. H3; p. 29) as far as (13½ M.) *Torre Annunziata Centrale*, see pp. 130-133. The Castellammare line here diverges to the right from that to Salerno. Skirting the coast, it crosses the *Sarno* (on the right is the rocky islet of *Revigliano*, with a mediaeval castle) and reaches (17½ M.) *Castellammare* station (restaurant) at the N. end of the town.

Castellammare (comp. the inset-plan on the adjoining map). — HOTELS. To the S.E., above the town, in the Quisisana park (comp. the plan), with view: *Royal Quisisana*, first-class, open May-Oct., 140 beds at 25-35, B. 5½, L. 20, D. 22, P. 45-55 *L.* — Plainer: *Stabia*, variously judged, near the sea and the station, 75 beds at 10-23, B. 4½, L. 14-18, D. 18-22 *L.*; *Alb. Italia*, Corso Vittorio Emanuele 145, half-right from the station, across the road, 24 beds at 10-15 *L.*, with a good restaurant.

RESTAURANTS. *Giardinetto*, Corso Vittorio Emanuele 4; *Napoli*, Largo Principe Umberto (see below).

SEA BATHS to the N. of the town, at Pozzano (p. 174), and (best) at Scraio (p. 177).

CARRIAGES. The following is the tariff, but it is advisable to make special arrangements before commencing longer excursions or hiring a motor-car. Drive in the lower part of the town 2 *L.*, to Quisisana 12 *L.*, to Gragnano 7 *L.*, to Sorrento 30 *L.* — TRAMWAY to Meta and Sorrento, see p. 172. — MOTORBUS from Meta to Amalfi, see p. 207.

BRITISH VICE-CONSULATE near the railway station.

Castellammare di Stabia (16 ft.), a busy trading town of 35,000 inhab., with a large dockyard, lies in the E. angle of the Bay of Naples, at the beginning of the peninsula of Sorrento, at the base of a spur of Monte Sant'Angelo. It is a favourite summer-resort on account of its mineral waters (impregnated with sulphur and carbonic acid gas and partly radio-active, beneficial in cases of gout, intestinal disorders, etc.) and N. exposure. The ancient *Stabiae*, which was destroyed in A.D. 79, at the same time as Pompeii, originally lay to the N.E.

The town extends along the coast for upwards of 1 M., consisting of one main street and a second street running parallel with it. About ½ M. to the S. of the station is the Largo Principe Umberto, a small piazza embellished with flower-beds and trees and opening

towards the sea. On the landward side it is adjoined by the Piazza Municipio, with the *Cathedral*. Farther on we come to the animated *Harbour*, at the W. end of which are the *Mineral Springs* and *Bath Houses*, also the *Arsenal*, with a royal dockyard, where some of the largest of Italy's battleships are built. On the hill to the S. are the ruins of the *Castle* to which the town owes its name. It was built in the 13th cent. by Emp. Frederick II. and strengthened with towers and walls by Charles I. of Anjou.

Starting from the S.W. angle of the Largo Principe Umberto, we first follow the Via Quartuccio, then, immediately to the left, the Salita Marchese De Turris, and, farther on, the shady Via Quisisana, which leads to the (1¼-1½ M.) Villa Quisisana, which is now municipal property. The château, now an hotel (574 ft.), which already bore its present name ('one recovers health here') when it was a royal summer-residence, stands on the site of a house erected about 1300, which was occupied by King Ladislaus and his sister Joanna II. while the plague raged at Naples. Its present appearance is due to Ferdinand I., who rebuilt it in 1820. The *Bosco di Quisisana*, or park belonging to it, which is open free to the public, affords delightful walks. We pass through a gate opposite the hotel, turn to the left at the first bend (straight ahead for Pozzano, see below), and then pass behind the former garden of the villa, from which there is another entrance to the park. — Above, to the left, rises the *Monte Còppola* (984 ft.), which may be ascended from the park-gate in 45-50 min. by beautiful wood walks, winding upwards and crossing several ravines, and commanding admirable views of the bay and Vesuvius. — The return-route to Castellammare viâ Santa Maria a Pozzano, the beginning of which is indicated above, is ½ hr. longer. It is shaded most of the way, commands equally good views, and passes the ruins of the castle (see above). At the exit from the park the level route on the right leads back to the Quisisana road, while that on the left descends gradually to the monastery of *Santa Maria a Pozzano*, founded by Gonsalvo da Cordova, now an orphanage. Fine views are obtained near the church and from the little garden, to which one is admitted on application. Hence back to the town, ½ hr. (tramway, p. 172).

Excursions from Castellammare. The ascent of **Monte Faito** (3620 ft.), at the N. end of the Piano di Faito, is an attractive excursion (provisions should be carried) of 2¾-3½ hrs., viâ Quisisana, by an easy carriage-road (short-cuts; leading to the villa of Count Giusso, the owner of the forest). The mountain commands a beautiful view of the dark olive-clad peninsula of Sorrento stretching into the sea, the Isles of the Sirens (p. 212), and Capri. — The Monte Sant' Angelo may be ascended in 2½ hrs. from the Monte Faito by following the ridge to the S.E. viâ the Porta di Faito.

***Monte Sant' Angelo** (4735 ft.), the highest point near the bay, commands a noble prospect, embracing the bays of Gaeta, Naples, and Salerno and stretching from Monte Circeo to the Punta Licosa and to

the highest ranges of the Apennines in the Basilicata, Campania, and Molise. The mountain is clothed to the summit with wood, chiefly chestnut-trees, and offers various points of interest to botanists. Fragments of pumice-stone (rapilli) from eruptions of Vesuvius are observed almost all the way to the top. — The ascent requires 4-5 hrs. from Castellammare (on donkey-back 3 hrs.; there and back 7-8 hrs.). Provisions should be taken and it is advisable to have a guide (to be found at Pimonte; the traveller should expressly stipulate to be conducted to the highest peak crowned by the unfinished chapel of San Michele). To Pimonte, see below. Thence a good bridle-path leads to the *Porta di Faito* (4009 ft.; comp. p. 174), whence we follow the path along the ridge to the S.E. We finally traverse a defective rock-path (riding impracticable) to the summit. About 40 min. before reaching the top we pass a cavern with a spring. The descent to Castellammare may be made in 4 hrs. viâ the Porta di Faito and along the ridge to the Monte di Faito; or from the Piano di Faito we may descend to Vico Equense (3 hrs.). On the S. we may descend to Agerola (p. 176).

Beyond Castellammare the Railway runs inland and ends, 3 M. farther on, at *Gragnano* (623 ft.; inn), a small place kown for its good red wine and numerous macaroni factories, situated at the N. foot of *Monte Pèndolo* (2001 ft.) and touched at by the carriage-road mentioned below (carriages, see p. 173).

At Gragnano the following walk may be recommended. At the church of Corpus Domini we descend S.E. into the picturesque ravine of the *Valle di Gragnano*, through which we ascend. After 1¼ M. we ascend to the left to (¾ M.) *Castello*, which possesses an old Norman church with monolithic columns and antique capitals (fine view). Passing the chapel lying to the E. below, we follow the ravine to the N. to (¾ M.) *Aurano*, whence we continue in the same direction, through another ravine, to (¾ M.) *Caprile*, enjoying fine views all the way. We now follow the high-road to the N.W. for about ⅓ M., and then descend to the left into the Valle di Gragnano, whence we return to (¼ M.) Gragnano.

About 2½ M. to the N.E. of Gragnano lies the village of *Lèttere*, reached from the Corpus Domini church by a walk of 1-1¼ hr. along the road passing *Croce*, *Cásola*, and *Pietra*. A splendid view is obtained from *Castel Lettere*, to the N. of the village; we reach it by descending to the left below the red church-tower in the direction of the aqueduct, where the castle comes in sight.

Road from Castellammare viâ Agerola to Amalfi (15½ M.; carriages as far as Gragnano, see p. 173), finally completed in 1929 except for a few miles of the descent. This road is perhaps not quite so picturesque as the old one viâ Meta and Positano (p. 212) and ascends to greater heights, but it provides the shortest route to Amalfi. It begins on the E. side of Castellammare railway station and mounts gently to (2 M.) *Gragnano* (see above), where carriages are waiting at the station to take us to Agerola (2 hrs.; fare 30-40 *L.*; cable-railway, Teleférica del Mégano, projected). The road gradually ascends S., winding round the Monte Pendolo, amid a luxuriant growth of vines, fig-trees, peach-trees, walnut-trees, and chestnut-trees. Higher up there are chestnut-woods alone. Beautiful retrospect of the Bay of Naples, Vesuvius and Monte Somma, and the plain as far as Nola. The first village of any size is (4¼ M.) *Pimonte* (1361 ft.; carriage from Castellammare about 15 *L.*),

whence we may visit the (20 min.) suppressed Dominican convent of *Belvedere* (1770 ft.) or ascend to the (30-35 min.) top of Monte Pendolo, which commands fine views. To the S. is the Monte Sant' Angelo (see p. 174). [The walk from Castellammare viâ Privati and through the depression between Monte Coppola and Monte Pendolo to Pimonte takes 1 hr.] From Pimonte the road ascends between *Monte Cretaro* and *Monte Lattaro*, the latter the *Mons Lactarius* of antiquity, famous for its milk-cure establishment. It was among these hills that the battle between Narses and Teias, the last king of the Goths, took place in 553, putting an end for ever to the dominion of the latter in Italy. The ascent to the top of the pass is obviated by a tunnel (½ M.) through the crest of the mountain, lighted by electricity and often very muddy in wet weather. From the other end of the tunnel the road descends, amidst a flora gradually increasing in luxuriance as we advance, to Agerola.

Agérola (2300 ft.; Alb.-Pensione Varalli, in the Frazione Pianillo, Alb. Risorgimento, in the Frazione San Lazzaro, both quite decent) is a mountain-hamlet, consisting of several 'frazioni' or groups of houses, at the entrance to which (9¼ M. from Castellammare) the road forks.

The left branch of the road ends after 2 M. at the frazione of *San Lázzaro* (comp. the map, p. 194), at a little terrace (whence a cart-track descends to Amalfi, see below) above *Conca Marini* (p. 212). Fine *View: to the right, Praiano, Punta di Campanella, and Capri; to the left, Punta d'Orso and a considerable portion of the coast. The ruined *Castello Avitabile*, farther S., commands a similar view. Amalfi and Ravello may be seen from the so-called *Casino di Lauritano*, ¼ hr. E. of the terrace (150 paces to the N. of this, we ascend to the right and keep to the right again at the bifurcation). From San Lazzaro we may descend to (2 hrs.) *Amalfi* (p. 207) by cart-tracks which reach the coast-road (p. 212) between Positano and Amalfi at Lone. On this descent we follow a straight direction to San Pietro and then keep to the left.

The main branch of the road goes straight on to (9½ M.) the hamlet of *Pianillo* (hotel, see above) and (10¼ M.) *Bomerano* (1½ hr. by footpath from *Montepertuso*, to the W., whence it is a steep drop of ¾ hr. to Positano, p. 212). Beyond Bomerano the road winds down along the slope to the E. of *Furore* (p. 212) and then crosses the Furore. Farther on it passes through some short tunnels to (12½ M.) *Penna*, with the derelict monastery of Santa Maria de' Gradi, and then runs along the mountain-side to (15 M.) *Lone*, on the Amalfi-Positano coast-road (p. 212), ²/₃ M. short of *Amalfi* (p. 207).

The *Road from Castellammare to Sorrento (11 M.; by carriage in 1½-2 hrs., tariff, p. 173; tramway, see p. 172; walking recommended as far as Meta) was laid down in 1832 and offers one of the most beautiful excursions in this delightful district. We pass below the monastery of Santa Maria a Pozzano (p. 174) to

the *Capo d'Orlando*. Splendid view. The three rocks on the coast are called *Li Tre Fratelli*. Just beyond this is (3½ M.) *Scraio*, with sulphur baths and sea baths.

5 M. **Vico Equense** (318 ft.; two inns; steamer, see p. 185), a town with 3000 inhab., situated on a rocky eminence in the hilly district called *Aequana* by the ancients. The present Vico was erected by Charles II. on the ruins of the ancient village and was frequently visited by him. The *Cathedral* contains the tomb of the jurist Gaetano Filangieri (d. 1788). The *Villa Giusso* (comp. p. 174) is a reconstruction of the Angevin castle.

Beyond Vico a deep cutting is crossed by a bridge. On the right we next observe *Marina di Equa*, a village with a handsome tower, beyond which the road passes the finely situated village of (6 M.) **Seiano** (295 ft.; Hotel Seiano, 60 beds at 10-16, P. 30-50 *L.*; suitable as a headquarters for excursions) and ascends, with fine retrospects of Vico, between vineyards and olive-plantations on the slope of the *Punta di Scutolo*. On the promontory at *Montechiaro*, 5 min. above the tram-station, a capital panorama is obtained outside the church and from the roof of the tavern. To the S. of the Punta the view changes. Before us stretches the famous *Piano di Sorrento*, a plain sheltered by the surrounding mountains and intersected by numerous ravines, remarkable for its salubrity and its luxuriant vegetation. This has been a favourite retreat of the noble and the wealthy from a very early period. Augustus, M. Agrippa, Antoninus Pius, and others had their villas here.

8 M. **Meta** (364 ft.; steamer, see p. 185; lift from the pier) is a town of 4250 inhab., with two small harbours. Beyond the modern church of *Santa Maria del Lauro* on the high-road, which is supposed to occupy the site of a temple, diverges (on the left; near the tram-station) the E. arm of the road across the mountains to Amalfi, described at p. 212 (motorbus, see p. 207). Route to Camaldoli di Meta, see p. 184.

The *Ponte Maggiore* leads across the deep ravine of Meta, beyond which, near the tram-station of (8½ M.) *Piano di Sorrento* (steamer, see p. 185; Alb. delle Sirene), the chief place in this locality, we reach (9¼ M.) *Carotto*, a large village, extending in a nearly straight line from the hills on the left to the *Marina di Cazzano* on the right. Then (9½ M.) *Pozzopiano*, surrounded by beautiful orange-gardens, and lastly (10 M.) *Sant'Agnello* (hotels, see p. 178).

11 M. *Sorrento*. The tramway has stopping-places at both the E. end and (12 M.) the W. end of the town.

Sorrento.

Hotels. In the Town: **Vittoria* (Pl. a; Fiorentino), situated above the small Marina (lift), with view-terrace, entered from the Piazza, 150 beds from 30, B. 8, L. 30, D. 35, P. from 75 *L.*, **Tramontano* (Pl. b; lift from the Marina; memorial tablet to Ibsen), farther W., 100 beds from 30

B. 8, L. 25, D. 30, P. 60-80 *L.*, both first-class and with gardens, situated sheer above the sea; *Sirena* (Pl. c), a dépendance of the Tramontano, 70 beds at 20-25, B. 6, L. 20, D. 25, P. 40-55 *L.*; **La Terrazza* (Pl. p), near the Giardino Pubblico, entrance in the Piazza Sant' Antonino, with view-terrace, beautifully fitted up, 45 beds from 15, B. 7, L. 20, D. 25, P. from 40 *L.* — Near the Piazza Tasso: *Centrale* (Pl. d), with restaurant, 25 beds at 10-12, B. 4, L. 12, D. 15, P. 25-30 *L.*; *Pensione Villa di Sorrento* (at the beginning of the Via Fuorimura), 30 beds at 10-12 *L.*; *Eden* (Pl. n; at the beginning of the Via Correale, on the right).

To the E. of the Town. The following have gardens above the sea, steps descending to the beach, and bathing huts. **Royal* (Pl. f; lift from the beach), Via Correale, 5 min. from the Piazza, 80 beds at 25-35, B. 7, L. 20, D. 28, P. from 50 *L.*; *Lorelei & Londres* (Pl. g), 3 min. farther on (to the left by the Via Bartolomeo Capasso), with lift from the beach, 50 beds at 12-20, B. 6, L. 14, D. 16, P. 40-45 *L.*; *Majestic* (Pl. q; a few paces beyond the Hotel Royal, follow the Via Rota, on the right, for 7 min.), 30 beds

at 10-16, B. 5, L. 12, D. 15, P. 30-40 *L.*; in the commune of Sant' Agnello (tramway station, see p. 177), 5 min. farther on, **Cocumella* (Pl. h; Gargiulo; opened in 1822), with garden, terrace, and good bathing beach, 100 beds at 15-20, B. 6, L. 18, D. 24, P. 40-50 *L.* — Somewhat farther from the sea, in the cross-street (Via Bartolomeo Capasso) beyond the Hôtel Royal, *Paradiso* (Pl. l), 30 beds at 12-15 *L.*

To the W. of the Town. At Capodimonte (p. 181): *Pensione Miramar*, 24 beds, P. 35 *L.* — On the Capo di Sorrento, 1½ M. outside the town (p. 181; motorbus from the Marina, 2 *L.* 60 c., see p. 179): *Hotel-Pension Minerva*, with restaurant, good, 20 beds at 10-12, B. 4, L. 12, D. 15, P. 25-30 *L.*; *Dania* (pension and restaurant), well spoken of, 20 beds at 7-8, B. 4, L. 10, D. 12, P. 25-28 *L.*; *Villa Pollio* (pension and restaurant), 12 beds, P. 25 *L.*

Cafés. *De Martino*, near the ravine, *Herculanum*, opposite the Circolo, both on the N. side of the Piazza. — Restaurant: *Favorita*, Corso Duomo 16. — Excellent drinking-water.

Tramway to Castellammare, see p. 172. — **Motorbuses** from the Piazza Tasso to (3¾ M.) *Massalubrense* 7 times daily, fare 3 *L.*; from the

Marina Piccola to Massalubrense and (8 M.) *Sant' Agata*, twice daily in 1 hr., fare 6 *L.* 25 c. — MOTOR CARS (6 seats) for hire: to Amalfi (225 *L.*), etc.

Carriages (with one horse; 60% more with two horses; the fare for a drive of 10 km. there and back includes 1 hr.'s waiting, for 20 km. a wait of 2 hrs.). Drive in the upper part of the town 2½ *L.*, to *Sant' Agnello* (p. 177) 3 *L.*; to the *Capo di Sorrento* (p. 181) 5 *L.*, there and back 8 *L.* (from the *Marina* up to the Piazza 4, to the Capo 8 *L.*); to *Massalubrense* (motorbus, see above and p. 178) 12 *L.* (there and back 18 *L.*), to *Sant'Agata* (p. 181; motorbus, see above) 25 *L.* (there and back 40 *L.*); to *Castellammare* 30 *L.*; to *Amalfi* 60 *L.* (there and back 80 *L.*; cabs may often be picked up en route at cheaper rates). — Handbag 60 c., trunk 2 *L.*

Sea Baths between the Marinas, ¾ M. from the Piazza.

Steamer to Naples and Capri, see pp. 184, 185. — **Boats** 5 *L.* per hr. with one rower; about 10 *L.* with 2 rowers; 25 *L.* for half-a-day; previous arrangement essential. Embarkation or disembarkation (in calm weather, the mail steamers put in at the Molo), see pp. 184, 185.

Post Office (Pl. 4), Strada Luigi di Maio, near the Piazza. — TOURIST OFFICE (E. Gargiulo), Piazza Tasso.

English Church Service (Feb.-April) at St. George's Chapel in the Hotel Tramontano.

SILK WARES and INLAID WOODWORK ('tarsia') are good and cheap at Sorrento. The *Reale Scuola d'Arte* established in the old convent of San Francesco (p. 180) undertakes orders for woodwork. Silk goods, tarsia, and lace are sold by *S.S. Gargiulo*, Piazza Tasso (Useful Things) and behind the church of the Annunziata (Domus Artis; with a tarsia museum); also by *P. Gallone*, Corso Duomo; and others. Comp. p. 36.

CHIEF SIGHTS. In a stay of one day we may devote the morning to a walk to the (2 hrs.) *Deserto*, viâ *Villazzano* (p. 181) and the *Telegrafo;* or (better) we may drive to (1¾ hr.) *Sant' Agata* and ascend thence to the (20 min.) *Deserto* (p. 182), returning direct to Sorrento. The afternoon may be spent at the *Museum* (p. 180) and in a walk to *Capodimonte* and *Capo di Sorrento*. Boat-trip, see p. 181.

Sorrento (164 ft.), surnamed '*La Gentile*', the ancient *Surrentum* and still called by the peasants *Surriento*, a town of 7100 inhab. and the residence of an archbishop, lies amid luxuriant lemon and orange gardens on a tufa rock rising precipitously from the sea, and is enclosed by two deep ravines which popular superstition has peopled with dwarfs (monacelli). In spring and autumn Sorrento is visited almost exclusively by foreigners. Its cool northern aspect admirably adapts it for a summer-residence, and it is then frequented by bathers. *Torquato Tasso* (b. 1544, d. at Rome 1595) was a native of Sorrento. The house in which he was born, with the rock on which it stood, has been swallowed up by the sea. The residence of his sister Cornelia, however, is still pointed out (Palazzo Sersale, Strada San Nicola), where, after a glorious but chequered career, he was received by her, disguised as a shepherd, in 1592. Francis Marion Crawford, the American author, lived at Sorrento from 1884 till his death in 1909; other notable visitors were the philosopher Friedrich Nietzsche (1876-77) and the Russian novelist Maxim Gorki (1925-27).

In the E. ravine (comp. above) by which the traveller crosses from the suburb to the Piazza a road descends to the *Marina Piccola*, or small harbour, where the steamers berth.

The Piazza (Piazza Tasso) contains statues of Tasso and St. Antoninus, who was an abbot at Sorrento about the year 600. From the Piazza we may turn into the Strada Luigi di Maio, cross the Piazza Sant' Antonino (with the basilica of *Sant' Antonino*, incorporating Roman materials), and follow the Strada San Francesco to the left to the small *Giardino Pubblico* (Pl. 1). Outside the entrance to the garden, on the right, are the elegant Gothic cloisters of the former convent of *San Francesco;* from the garden itself steps descend to the Marina Piccola. Another open view of the sea is obtained farther W., at the new Piazza della Vittoria (with a war monument; between the Hotels Tramontano, Pl. b, and Sirena, Pl. c).

The Corso Duomo, the main thoroughfare, runs W. from the Piazza to the *Cathedral* (Duomo; Pl. 2), which has a modern façade; the baptistery, on the right of the principal portal, contains some reliefs of the 15th century. To the E. of the cathedral, in the Via della Pietà, are two old palazzi, the Gothic *Casa Correale* and the *Casa Veniero*, decorated in black and white (13th cent.). To the N. of the cathedral-tower, in the Via San Cesario, the next parallel street, is the *Sedile Dominova* (Pl. 6), a 14th cent. loggia. — The W. ravine ends in the *Marina Grande*, or large harbour, where the fishing-boats land; a road leads down to it from the Piazza Vittoria.

The Via Correale runs N.E. from the Piazza to the (6 min.) *Villa Correale*, which houses the attractive **Museo Correale** (open on week-days 10-1 and 3-6 in April-Oct., 10-4 in Nov.-March; on Sun. 10-1 always; adm. 3 *L.*).

The baroque villa, with its choice furniture of the Renaissance, baroque, and later periods, and its collections of paintings, porcelain, and weapons, is a bequest of Count Correale of Sorrento. The ground floor accommodates the Sorrento collection of antiquities; in Room IV we note a fine marble pedestal with representations of the Cybele cult (?), the statuette of Artemis riding on a stag (Greek, end of the 5th cent. B.C.), and the fragment of a Selene on horseback (early Hellenistic). The basalt torso of a crouching priestess comes from Herculaneum. Among the bronze statuettes is one of Jupiter striding.

First Floor. Painting by Neapolitans of the 17-18th centuries (*Ribera, Luca Giordano, Salvator Rosa, Domenico Gargiulo;* in Room VII, *Bernardo Cavallino*, Return of the boy Tobias). — Fine view from the loggias on the second floor. Rooms XVI and XVII: Posillipo school of painting (comp. pp. 56, 57). Room XX: Foreign schools, e.g. *P. Brueghel the Younger*, Garden scene; *Colantonio* (?), Annunciation.

The belvedere in the garden also commands a lovely view over the sea.

Excursions to Capodimonte, the Capo di Sorrento, etc., see p. 181; for the heights above Sorrento, see p. 182.

Nothing remains of the Roman Surrentum, once rich in temples and villas, except some subterranean cisterns, to the right of the Castellammare road. The town walls were rebuilt in the 16th cent. to ward off the attacks of the Turkish pirates and those of neighbouring towns. Remains of these walls may be seen on the S. side of Sorrento, where also, at the end of the Via Parsano (near the cathedral, to the W.; p. 182), some portions of a Roman arch have been brought to light. — About 5 min. N.E. of the Hotel Cocumella (p. 178) lies the Piazza Santi Giovanni e Paolo, which

affords a fine view. Thence a winding path in the cliff descends to the beach, where there are several grottoes. Below the garden of the adjacent Capuchin convent is a fine antique vaulted grotto, hewn in the rock, with about 3 ft. of water on the floor (ring at the door to the left of the church; almsgiving expected; ladies not admitted).

EXCURSIONS BY BOAT are very pleasant. Thus (there and back in 1½-2 hrs.) to the *Punta di Sorrento*, at the W. end of the bay, opposite the Punta di Scutolo (p. 177) to the S.W., passing between cliffs where remains of Roman masonry are everywhere visible. The traveller should not omit to row into the *Bagno della Regina Giovanna*, a large grotto which was vaulted over in antiquity and probably served as an apodyterium for bathers on the beach. The bathing establishment belonged to the *Villa of Pollius Felix* (1st cent. A.D.); the remnants of marble halls and artistic staircases discovered in 1908 seqq. at the fishing-hamlet of *Marina di Puolo* (named after the villa) possibly belong to the principal buildings of the villa. — The *Grotte delle Sirene*, near the bathing-beach of the Hotel Cocumella (p. 178), are a little nearer Sorrento.

The *ROAD TO MASSA (3½ M.; motorbus, see pp. 178, 179), like that from Castellammare, of which it is a continuation, commands a series of beautiful views. It is frequented in the evening by numerous carriages, riders, and walkers. A few hundred yards beyond the last houses of Sorrento it crosses the ravine of *La Conca* by a bridge. To the left, 3 min. farther on, the 'Strada Capodimonte', a paved bridle-path, ascends to the left; we diverge to the right at the second bend (turning to the left immediately afterwards) and in 7 min. reach the **Capodimonte**, a famous point of view (hotel, see p. 178). The road skirts the base of the hill, commanding almost as good a view, and then ascends to the *Capo di Sorrento* (1½ M.; hotels, motorbuses, and carriages, see pp. 178, 179), whence we may descend in 10-12 min. by the Calata Punta del Capo (r.) to the *Punta di Sorrento*, or in about the same time to the Bagno della Regina Giovanna (see above; fine panorama). About 2½ M. from Sorrento (above Marina di Puolo and the Villa of Pollius Felix, see above) we reach *Villazzano*, a group of houses at the foot of the telegraph hill (p. 183), which the road encircles. Beyond the Punta di Massa a magnificent view towards Capri is suddenly disclosed. To the W. is the rocky islet of *Vervece*.

3¾ M. **Massalubrense** (393 ft.; Pensione Internazionale, 13 beds at 8-10 *L.*; steamer, see p. 185) is a small town overlooked by the houses and the old tower of *Santa Maria* (735 ft.), to which the Via Pozzillo ascends (key of the tower obtained from one of the houses; view). No traces now remain of the famous temple of the Sirens; its site was perhaps near *Santa Maria della Lobbra* (below Massa, to the S.W.; festival of the Madonna on Aug. 15th). — Boats and carriages for the return to Sorrento are generally to be found here. — The road, making a curve round the *Monte San Nicòla*, ascends to *Sant' Agata* (2½ M.; p. 182).

From Massa we may drive in 1 hr. viâ *Santa Maria* to the village of *Tèrmini* (1115 ft.; inn), by a good road diverging from the Sant' Agata road at (1½ M.) *Monticchio*. Termini lies at the foot of the *Monte San Costanzo* (1633 ft.), the highest point of the outer part of the peninsula

(ascent to the hermitage on the E. peak, 1601 ft., ½ hr., thence to the top in ½ hr. more; interesting but somewhat fatiguing). Pedestrians who wish to return to Sorrento should select the route viâ Sant' Agata (see below; 1 hr. from Termini). — Beyond Termini the road gradually descends to the **Punta di Campanella** (150 ft.), the extremity of the peninsula, 1¾-2 hrs. from Massa. This was the ancient *Cape of Minerva*, so named after a temple said to have been erected here by Ulysses in honour of that goddess. The promontory owes its modern name to the bells of the watch-towers erected along the coast by Charles V. as a protection against pirates. From this bare and lonely rock, which is crowned with a *Lighthouse*, we enjoy a magnificent view of the sea, the coast, and the island of Capri, hardly 3 M. distant. Beyond the lighthouse are considerable remains of a Roman villa. [Guide unnecessary. Those who make the excursion from Sorrento to the Punta di Campanella should allow for it 7-8 hrs. in all, even if the motorbus is used.]

From Termini the traveller may descend to the S.E. to *Nerano* (607 ft.) and the *Marina del Cantone*, whence the ruins of Crapolla, 2 M. to the E., may be visited by boat. On this trip we obtain a beautiful view of the three Isles of the Sirens, also called Li Galli (p. 212). At the landing-place of *Crapolla* we observe remains of a wall with a well in the centre and traces of an aqueduct; higher up the hill are the ruins of the monastery and Romanesque basilica of *San Pietro* (465 ft.), the eight marble and granite columns of which are probably derived from the temple of Minerva mentioned above. Good walkers may ascend from this point to Sant'Agata (see below) and return thence to Sorrento.

The HEIGHTS ABOVE SORRENTO, with many fine points of view, the paths to which are generally shadeless and viewless, afford pleasant walks in the cool season. — By ascending the Via Parsano, on the right of the cathedral (with remains of the town wall, see p. 180), turning to the right for a few min. at the fork, and mounting the steps at *Sant' Antonio*, we reach in 20 min. an excellent view-point; farther W. lies Priora (see below).

A very favourite point is the *Deserto*, 1¼-1½ hr. on foot from the Piazza of Sorrento. The carriage-road leads by Massalubrense and Sant'Agata (see below; motorbus and carriages, pp. 178, 179). Walkers ascend by the 'Strada Capodimonte' (p. 181). Beyond the second bend we hold to the left. Farther on (¼ hr. from the Massa road), at a shrine of the Madonna, we go straight on between garden-walls. In ¼ hr. more we turn to the left for *Priora*, which we reach after an ascent of 5-10 min.; we then pass through a vaulted passage on the left, go straight on, turn to the right opposite the church, and follow the paved path. The red building on the hill before us, 35-40 min. from Priora, is the ***Deserto** (1490 ft.), a suppressed monastery, recently converted into an orphanage (with an agricultural school) under religious superintendence. A contribution to the funds of the institution is expected, whether the visitors accept refreshments or not. The roof of the building commands a charming prospect of both bays and of the island of Capri; in front of the latter rises Monte San Costanzo (p. 181), to the left of which is the solitary little church of Santa Maria della Neve. — From the Deserto we may return by the village of **Sant' Agata di Massalubrense** (1280 ft.; Hotel Iaccarino,

70 beds at 10-20, P. from 35 *L.*, Hotel-Pension Villa Petagna, 40 beds, P. 28-30 *L.*, both with garden and well spoken of), ¾ M. to the S.E., visited for the sake of its view and its fresh air. The road from Massalubrense ends here (motorbus, see pp. 178, 179). The church contains a high altar of inlaid marble (16th cent.). A festival of the Madonna is celebrated here on August 15th. There are three practically direct routes back to Sorrento; the first leads below the Deserto viâ Priora (p. 182; 1½ hr.); the second, the picturesque Via Olivello, passes the Villa Romita and Crocevia (1½ hr.); the third, the first lane on the left of the church, descends steeply through olive-groves and the beautiful chestnut-wood of *La Tigliana* (¾ hr.).

Sant' Agata itself is a good centre for attractive walks (comp. the map, p. 172). To the Deserto, 20 min.; to Santa Maria della Neve, 20 min.; to Sorrento by four different routes, see p. 182 and above; by *Monticchio* and *Turro* to Annunciata, 1½ hr.; to Termini viâ Santa Maria della Neve and *Caprile*, 1 hr., or by carriage viâ Monticchio and *Casa*, ¾ hr.; thence on to the Monte San Costanzo, the Punta di Campanella, Nerano, and the Marina del Cantone, see pp. 181, 182; to the Marina di Crapolla by a steep paved path, 1 hr.; to the S.E. to *Torca* and *Monticelli* above the Gulf of Salerno, ¾ hr.; along the Monte le Tore and past the Telegrafo di Marecoccola (1½ hr.) to the Piccolo Sant' Angelo, see below.

A view resembling that from the Deserto, but rather inferior to it, is that from the **Telègrafo** (or *Monte Corbo;* 785 ft.), a somewhat steep hill, 3 M. to the W., on which an optic telegraph used to communicate with Capri. We may ascend from Villazzano (p. 181; 2½ M. from Sorrento) in 20-25 min., through woods. The ascent begins at the house with the two locust-trees; after 9 min. we turn to the left, and 3 min. farther on we turn to the right through the gate marked No. 5, where a boy may be obtained as a guide for the rest of the way. Another route follows the road to the Deserto as far as the point where it diverges to the left for Priora (p. 182). From that point we proceed straight to (20 min.) a former guard-house of the Uffizio Daziario of Massalubrense, about 30 paces beyond which we enter the second gate on the right, leading through the yard of a cottage (gratuity). In 6 min. more the path leads straight to the telegraph. — At the foot of the hill lies the *Valle delle Pigne*, which derives its name from a number of handsome pines and commands a celebrated view of Capri. In May, June, September, and October quails are captured in large numbers here and in other parts of the peninsula of Sorrento, and on the island of Capri.

An admirable survey of the Piano di Sorrento and the sea is afforded by the **Piccolo Sant' Angelo** (1460 ft.), about 1½ hr. S.E. of Sorrento. The route, a fine one, ascends from the Piazza of Sorrento along the E. margin of the E. ravine, and passes *Cesarano* and *Baranica*. At Baranica we keep to the left (a boy will lead the way) and reach the summit, on which are a chapel

and a large cross. From this point we ascend slightly to the S., then follow the level footpath through woods to the right, along the Monte le Tore to (1-1½ hr.) Sant' Agata (p. 182). Picturesque views below us all the way.

The **Colli delle Fontanelle,** a chain of hills 4½ M. to the S.E. of Sorrento (one-horse carriage about 20 *L.*, there and back 30 *L.*), command a survey of the bays of Naples and Salerno. The route thither diverges to the right from the Meta road at the white summer-house of the *Villa Cacace* (295 ft.), between the villages of *Pozzopiano* and *Carotto* (p. 177; tramway, see p. 172), and ascends viâ San Liguori on the Amalfi road (p. 211). We may ascend along the ridge to the W. to the *Telègrafo di Marecoccola*, an admirable point of view. — A fatiguing but interesting excursion is the ascent of the **Vico Alvano** (2105 ft.), to the E. of Sorrento, 6-7 hrs. there and back. From San Liguori (where we obtain a guide) the path leads viâ the heights of the *Conti di Geremenna* (comp. p. 212).

The suppressed monastery of **Camaldoli di Meta,** now a country-seat of the Conte Giusso, situated above Meta (p. 177), commands an excellent view. The trip there and back takes about 4 hrs. from Sorrento: tramway (p. 172) to Meta in 25 min.; at the Madonna del Lauro we ascend steeply to the N.E. and pass through an olive-grove to (½ hr.) the church of *Alberi* (968 ft.). Then we turn to the right and reach (1 hr.) the *Villa Giusso-Astapiana* (1348 ft.), where the best point of view is the rondel in the E. part of the park, about ¼ M. from the entrance. The view is finest towards sunset (gratuity to the gardener).

We may walk in 2 hrs. from *Meta* (tramway to this point, see above) to the E., viâ *Alberi* (see above), *Fornacelle*, and *Rova* to *Preazzano;* a few min. above the village we have a good view of Monte Faito, Monte Sant' Angelo, and the villages in the foreground. From Rova we proceed along the ravine, amid luxuriant vegetation, back to (1½ hr.) Piano di Sorrento.

Capri.

The excursion from Naples to Capri takes 1½-2 days. On the first day we visit the *Blue Grotto* by boat from the steamer (or, better, for those who have more time, from the Marina Grande, p. 193) and in the afternoon walk to the *Punta Tragara* and the *Villa of Tiberius;* on the second day *Anacapri* and *Monte Solaro* should be visited, or a boat-trip taken from the Piccola Marina (to which we make our way down by the Via Krupp) round the E. coast of the island. Those who crowd the excursion to Capri into one day have, after visiting the Blue Grotto from the steamer (comp. below), not more than 3-3½ hrs. over for the rest of the island. They will thus, even under the most favourable conditions, have barely time to visit the Villa of Tiberius or the Punta Tragara (comp. the distances, p. 189). — On windy days the roughness of the water is apt to occasion sea-sickness on the voyage and, still more, during landing and embarkation in small boats.

From Naples to Capri viâ Sorrento, by the steamers of the Società Partenopea Anonima di Navigazione (S.P.A.N.; ticket-office and landing-place at the Molo Beverello, Pl. F 6) or by the motorboat Capri-Espresso (from the Immacolatella Vecchia, Pl. G 5; tickets obtained on board).

A. The Saloon Steamer (first cabin only) sails daily from the Molo Beverello at 9 a.m., reaches *Sorrento* about 10.15 a.m., departs at 10.30, reaches the Marina at *Capri* about 11, departs at 11.10, reaches the Blue Grotto (p. 193) at 11.30, returns thence at 12 noon to Capri, which it reaches at 12.15 p.m. Starting again from Capri at 4.30 p.m. (Oct.-March at 4) and from Sorrento at 5.30 (5), it reaches Naples at 6.30 p.m. (6). —

ISOLA DI CAPRI
1 : 40.000
0 250 500 750 1000 1250 1500 Metri
Punta di Vitareta
Grotta azzurra
Pta Sbruffa
Pta di Trasele
Bagni di Tiberio
Sco Piano
Pta Vitara
Marina grande
Pta del Calato
Sco Ricotta
Pta Capo
Fossa del Capo
Fortino
Lo Cap
S. Maria del Soccorso
Villa di Tiberio
Ferrari
Grotta del Bovemarina
Fischetti
Fanale antico
Pta del Monaco
Torre di Damecuta
Linaro
Damecuta
Tiberino
Pozzo
La Cera
Pta Capocchia
Castello di Barbarossa
Anacapri
Monticello
Molino a vento
Cala del Rio
Fortino
Caprile
Pta di Campetiello
Fosso della Cesa
Tuoro dell'Aruta
Cappello
Crocella
Carusi
Sa Ma Citrella
Castagnara
Monte Solaro
Cala di Mezzo
S. Cataulo
Materita
Valterano
Cocuzzo
Pta di Pino
Fortino
Torre Guardia
Cala Boizzo
Migliara
Limbo
Faro
Pta di Carena
Cala del Tuono
Pta Marmolata
Pta del Tuono
Grotta verde
Sco Marcellino
Punta Ventroso
Cala Ventroso
Pta di Mulo
Marina piccola
Grotta
Schioppo
Castiglione
Parate
Scoppa
Cimitero
Fte S. Michele
S. Francesco
Federico
CAPRI
Mongiardino
Pietro
Pta di Chiavica
Grotta bianca
Faraglione di Matromania
Arco naturale
Grotta di Matromania
Pta del Massullo
Semaforo
La Certosa
Polifemo
Fra Felice
Unghia marina
Villa Carmela
Porto Tragara
Monacone
Punta Tragara
Faraglioni

Fares: from Naples to Sorrento 15 *L.*, to Capri 17 *L.*, including the trip to the Blue Grotto 22 *L.* (not including the government entrance-fee of 10 *L.* and 3½ *L.* for the small boats entering the cave, comp. p. 193); from Sorrento to Capri 12 *L.*; return-tickets from Naples to Sorrento 24 *L.*, from Naples to Capri 30 *L.* (including the grotto 35 *L.*), from Sorrento to Capri 22 *L.* (30 *L.*). These fares include the embarkation and landing dues; trunk about 3 *L.*, handbag free. The stewards who look after the luggage on board expect a gratuity.

B. The Mail Steamer viâ *Vico Equense*, *Seiano*, *Meta*, *Piano di Sorrento*, *Sorrento*, and *Massalubrense* (embarking or landing 40 c., at Capri 50 c., at the Marina Piccola 1 *L.*; luggage tariff the same as *A*) leave the Molo Beverello every afternoon at 3 in winter, at 3.30 or 4 in spring, summer, and autumn, and return from Capri at 7 or 6.30 a.m. The voyage to Sorrento takes 2 hrs., to Capri 2¾ hrs. An extra steamer plies during the period April 1st - Oct. 15th. Fares (excluding the harbour tax, 35 c.) from Naples to Capri, 1st class 7 *L.* 20, 3rd class 3 *L.* 60 c. (return-tickets 12 *L.* 50 c., 5 *L.*), from Naples to Sorrento 5 *L.* 75, 3 *L.* 90 c., from Sorrento to Capri 3 *L.* 35, 1 *L.* 65 c.

C. Mail Steamer (Naples-Salerno) twice weekly from the Molo Beverello viâ *Sorrento* to *Capri* (2 hrs.), then viâ *Positano* and *Praiano* to *Amalfi* (2 hrs.); thence on the following day viâ *Minori* and *Maiori* to *Salerno* (1¼ hr.). Fares (excluding the harbour tax, 35 c., see above); Capri-Amalfi 1st cl. 8 *L.* 60, 3rd cl. 4 *L.* 30 c.; Amalfi-Salerno 4 *L.* 10, 2 *L.* 5 c.; Naples-Amalfi 18 *L.* 90, 9 *L.* 45 c.

D. Motorboat Capri-Espresso from the Immacolatella Vecchia (Pl. G 5), putting in at the Molo at Capri, on week-days at 2.30 p.m. (in summer 3.30) direct to *Capri* in 1½ hr. (returning from Capri at 7.45 a.m.; fares 6 *L.* and 3 *L.*). — There are other services of motorboats viâ *Sorrento* to *Capri*, recommended in calm weather only.

The *Marina Grande* (p. 186), or chief Landing Place at Capri, is on the N. side of the island. When a strong E. or N.E. wind is blowing, steamers anchor at the *Marina Piccola* (p. 186), on the S. side.

Transport of Luggage from the pier at the Marina Grande to the funicular (p. 187) 50 c. for a handbag, 1 *L.* for a trunk up to 50 kg.; to the hotels at the Marina 1 *L.* 50 c., 3 *L.*; from the funicular to the hotels up in the town 1 *L.*, 2 *L.*; to places outside the town 2 *L.*, 4 *L.* — From the Marina Piccola to the carriage 1 *L.*, 2 *L.*

The **Isle of Capri**, 3¾ M. long, ½-1¾ M. broad, and 4 sq. M. in area, forming a prolongation of the peninsula of Sorrento (comp. p. 172), consists of two ridges of Apennine limestone, of different heights, with their gentler slopes to the N.W. Its picturesque outline forms one of the most charming features in the view of the Bay of Naples. The highest point is the *Monte Solaro* (1920 ft.) on the W. side; towards the E. huge cliffs, about 900 ft. in height, rise abruptly from the sea. The island, which contains 7500 inhab. and the two picturesque little towns of *Capri* and *Anacapri* (formed into one commune in 1926), yields fruit, oil, and excellent red and white wines in abundance; and a large number of the inhabitants are engaged in fishing. The indigenous flora comprises 800 species. The women, who still sometimes show distinctly Grecian features, employ themselves mainly with weaving. Interesting popular festivals are held on the feast of San Costanzo, the patron saint of the island (May 14th), on the day of Sant'Antonio (June 13th; at Anacapri), on Sept. 7th and 8th (in honour of the

Virgin; on the Tiberio and Solaro), and in the middle of Sept. (in honour of the Madonna della Libera; on the Marina Grande).

Capri has become one of the chief attractions to visitors in the Bay of Naples, not only in spring and autumn but also in summer, when the island is seen in its full beauty. Capri owes the purity of its air, for which it has been celebrated from antiquity, to its free exposure to the sea-breezes. The mean temperature in winter is about 50° Fahr., and throughout the year is generally mild and equable, while the fall of the thermometer after sunset is comparatively insignificant. The moisture in the air is inconsiderable and sunny days predominate; in periods of drought the dust is a serious inconvenience. The only protection worthy of the name against the wind is afforded by the Monte Solaro and its S. and S.W. spurs. Considerable attention is devoted to the upkeep of paths and plantations. The walks in the island are all more or less steep, with the exception of the level road to the Punta Tragara and from Anacapri to the Migliara. The Marina Grande can be regarded only as a summer resort, but Anacapri, though cooler than Capri, is visited by nervous patients at other seasons also.

Capri, the ancient *Capreae*, in which the Greeks established themselves at an early period, came under the dominion of Naples in the 4th cent., and in 29 B.C. was exchanged for Ischia with Augustus, who built palaces, baths, and aqueducts here. After Tiberius had surrendered the reins of government to Sejanus and retired to Capri (A.D. 27) he erected twelve villas, the largest of which was the Villa Jovis, in honour of the twelve gods, in the principal parts of the island. He remained here almost uninterruptedly till his death in 37, even after the fall of Sejanus in 31. Exaggerated accounts are given by Suetonius, who lived two generations afterwards, of the cruelty and profligacy of the emperor in his later days. Considerable remains of the buildings of Tiberius are still extant. In 1806, during the Napoleonic wars, Capri was captured by the British under Sir Sidney Smith, fortified, and converted into a miniature Gibraltar. Sir Hudson Lowe was afterwards the commandant. In Oct., 1808, however, the island was recaptured by the French by a brilliant coup-de-main (comp. p. 192). The British restored it to Ferdinand of Sicily in 1815.

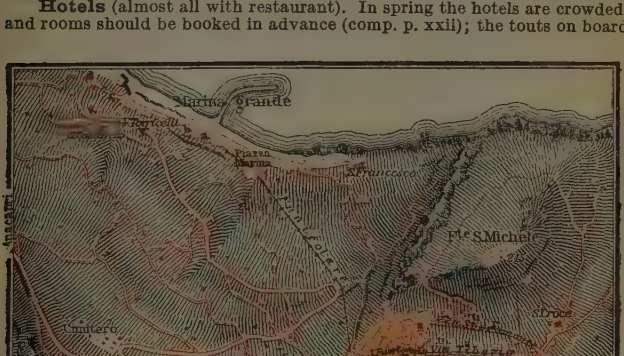
From the *Marina Grande*, the chief landing-place, on the N. side of the island (see p. 185), two routes (both destitute of shade), in addition to the funicular (p. 187), ascend to the small town of Capri: to the left (E.) the steep Strada Campo di Pisco, ascending in steps; to the right (W.) the carriage-road, 1¾ M. long, which passes the hotels in the Marina Grande quarter (see p. 187) and ascends in windings. Beyond the first bend in the road, on the right, is the old church of *San Costanzo*, with four antique columns; the ground-plan is in the form of a Greek cross. This is a relic of the old town abandoned in the 15th cent. on account of repeated inroads of pirates. Only a few other ruins recall the existence of this town, which occupied the site of the Marina.

From the *Marina Piccola* or *Marina di Mulo*, the secondary landing-place (p. 185), on the S. side of the island, with a chapel

bathing establishment, and a few houses, another road (1½ M.) ascends in long windings (short cut by the old stepped route) to Capri town, joining the roads from the Marina Grande and Anacapri at the Corso Trento e Trieste (7 min. W. of the Piazza). The best way down to the Marina Piccola is the Via Krupp (p. 191). By the footpaths the descent takes 10 min., the ascent 20 minutes.

Capri Town. — FUNICULAR (656 yds.) from the Marina Grande (to the left of the pier) up to the Piazza in the town every ½-1 hr. in 5 minutes. Fares 1 *L.* 40 c. (6 a.m.-10 a.m. and 5 p.m.-8 p.m.) or 2 *L.* (10 a.m.-5 p.m.). Luggage free up to 10 kg., 1 *L.* for 10-50 kg.

Hotels (almost all with restaurant). In spring the hotels are crowded, and rooms should be booked in advance (comp. p. xxii); the touts on board



Wagner & Debes, Leipzig

the steamers should be disregarded. — The water supply is brought by tank-steamers from the Acqua di Serino (p. 99).

On the MARINA GRANDE, the landing-place: *Maison Bleue* (Pl. a), 10 beds at 12-15, P. 35-40 *L.*; *Bellevue* (Pl. b), 12 beds at 10-15, B. 4, L. 12, D. 16, P. 30-35 *L.* — A little higher, at the first bend in the road: *Grotte Bleue* (Pl. c), good, with private bathing-place, 26 beds at 12-18, B. 4, L. 14, D. 16, P. 32-45 *L.*; *Métropole*, opposite; *Bristol* (Pl. d), 16 beds at 8-10, B. 4, L. 12, D. 15, P. 30-35 *L.*; *Suisse Schweizerhof* (Pl. e), well spoken of, 18 beds at 15, B. 5, L. 12, D. 15, P. 35-40 *L.*; higher up, *Il Parco* (Pl. y), new, with restaurant, 15 beds at 12-18, P. 30-45 *L.*

HIGH UP, IN OR NEAR THE TOWN OF CAPRI (all with central heating). *Quisisana & Grand-Hôtel* (Pl. h), first-class, at the beginning of the Via Tragara, with dépendances and English garden, 240 beds from 28 (with bath from 50), B. 6, L. 25, D. 30, P. from 75 *L.*; *Tiberio Palace* (Pl. m; belonging to the Quisisana), good, to the E. of the town, in the Via Tiberio, open Feb.-April, 60 beds (in rooms facing S.) from 20, B. 6, L. 25, D. 30, P. from 55 *L.*; *Splendid* (Pl. r), good, to the E. of the town, in the Via Sopramonte, 22 beds at 10-16, B. 5, L. 14, D. 18, P. 30-40 *L.*; *Royal*, opposite

the Splendid, 30 beds at 12-16, B. 5, L. 12, D. 16, P. 30-35 *L.*; *Capri* (Pl. f), good, to the W. of the town, in the Corso Trento e Trieste, open Feb.-Oct., with view-terrace, 25 beds at 15-25, B. 5, L. 18, D. 20, P. 45-65 *L.*; *La Palma* (Pl. g), Via Vittorio Emanuele Terzo, with garden, 60 beds from 17, B. 5, L. 20, D. 25, P. from 48 *L.*; *Pagano Vittoria & Germania* (Pl. p), good, to the S. of the town, in the Via Certosa, with garden, 55 beds from 12, B. 4, L. 15, D. 18, P. from 30 *L.*; *Manfredi Pagano* (Pl. o), good, to the W. of the Hotel Quisisana, 40 beds at 13-18, B. 4½, L. 14, D. 18, P. 32-50 *L.*; *International* (Pl. n), good, Via Fuorlovado (main entrance behind the Hotel La Palma), with garden, 50 beds at 15-25, B. 5, L. 16, D. 18, P. 35-45 *L.*; *Gaudeamus* (Pl. x), well spoken of, Via Tiberio 7, 15 beds at 14, B. 5, L. 14, D. 18, P. 35-40 *L.*

Pensions (most of them well spoken of and suitable even for a short stay). *Hesperia* (Pl. z), in an open situation on the Via Sopramonte, with garden, 12 beds, P. from 45 *L.*, patronized by the English and Americans; *Windsor* (Pl. s; German landlady), plain, Via Sopramonte, 15 beds, P. 35 *L.*; *Terminus* (formerly Minerva), on the left of the Café Morgano (see below), 18 beds at 10-15, P. 30-35 *L.*; *Regina* (Pl. t), 18 beds at 12-18, P. 35-45 *L.*, *Faraglioni* (Pl. k), 12 beds at 12-15, P. 30-35 *L.*, both on the Via Tragara; *Londres* (Pl. q), Via Valentino 38, to the S.W. of the Quisisana, with garden, 22 beds, P. 35-45 *L.*; *Strand Pension* or *Casa delle Sirene* (proprietor, A. Weber), at the Marina Piccola, 15 beds, P. 30-35 *L.* — *Villa Helios* (Grey Sisters), Via Tiberio.

Restaurants at most of the hotels and pensions; also, *Morgano* (see below); *Miramare*, on the Corso Trento e Trieste, 3 min. W. of the Piazza; *Ercolano*, Via Fuorlovado; *Savoy* (German manageress), in the Piazza, *Costantina*, opposite the Hotel Gaudeamus, both very plain. — **Cafés.** *Morgano* (Zum Kater Hiddigeigei; Pl. v; comp. below), Corso Vittorio Emanuele Terzo, also a beer-hall, once the rendezvous of the Germans; *Carmela*, on the Punta Tragara (p. 189).

Carriages. With one horse, from the Marina to the Piazza (carriages do not reach the hotels) or vice versa, 7 *L.*, there and back, including a halt of ½ hr., 10 *L.*; to Anacapri 12 *L.*, there and back 20 *L.* Extra charge at night (9-5). Handbag up to 30 kg. 1 *L.* From Capri town to Anacapri, with one horse, 9 *L.*, there and back 15 *L.* — Donkeys to the Villa di Tiberio and back 20 *L.*, to the top of the Solaro 25 *L.* A boy to show the way may be engaged for several hours for 2-3 *L.*

Motorbuses. From Capri Town to the Marina Grande 2 *L.* 10 c., to the Marina Piccola 1 *L.* 70 c., to Anacapri 2 *L.* 80 c. (in the reverse direction 2 *L.* 20, 1 *L.* 90, 2 *L.* 50 c.; there and back 4 *L.* 10, 3 *L.* 40 c., 5 *L.*); from the Marina to Anacapri 5 *L.*, down 4 *L.* 60 c.; there and back 4 *L.*

Boats (terms should be settled before starting) about 10 *L.* per hr.; to the Blue Grotto, see p. 193; for the 'giro' or trip round the whole island (about 3 hrs.), with one rower, 40-45 *L.*, with two rowers, 60-80 *L.*; from the Marina Piccola round the E. end of the island to the Marina Grande 30-40 *L.* — The fisher-boys are very clever at diving for coppers thrown into the water, catching them with their mouths.

Shops (works in coral and shell, silks, and woven goods): *Anglo-Saxon Company* (Alfred Green), opposite the Quisisana, also films developed; *Café Morgano* (see above), for groceries, fancy goods, and souvenirs. — CHEMISTS. *Quisisana*, opposite the Hotel Palma; *Farmacia Capri*, in the Piazza. — BANK: *Banca Agricola*, opposite the Café Morgano. — BOOKSHOP. *Arcadia* (Behle), in the Piazza.

Post and Telegraph Office on the N. side of the Piazza.

Information Bureau of the *Pro Capri* society (Pl. z; steamer and advertising agents).

Sea Baths (cabin 2 *L.*, towels 1-2 *L.*) at the Marina Grande, the Marina Piccola (the warmest and most agreeable spot), and the Bagni di Tiberio (p. 193; less restricted), 10 min. W. of the Marina Grande.

English Church (*All Saints*, first opened in 1910; marked 'Ch. Inglese' on the plan): services from Oct. to Easter.

Distances. The walk from either Marina to the town of Capri takes 30-35 min.; from the Piazza in the town to the *Villa di Tiberio*, ¾ hr.; from the Piazza to the *Punta Tragara*, 20 min.; thence by the E. coast to the *Arco Naturale*, 50 min.; thence to the Villa of Tiberius, 50 minutes. The whole circuit from the Piazza to the Punta Tragara, Arco Naturale, and the Villa, and back to the Piazza thus takes about 3 hrs., besides halts. The visit to *Anacapri* and back takes 1 hr. by carriage, while walkers take 3-4 hrs., including the ascent of *Monte Solaro*.

Books. 'The Book of Capri', by *Harold E. Trower* (Naples, 1906; 2nd ed. 1924); 'The British in Capri' (1906-8 and 1918) and 'The Taking of Capri' (1923), by *Sir Lees Knowles;* and 'That Capri Air', by *Edwin Cerio* (London, Heinemann, 1928), a collection of sketches of some famous residents at Capri, translated by Norman Douglas, Louis Golding, and Francis Brett Young.

Capri (450 ft.), with 4400 inhab., lies on the saddle which connects the E. heights of the island (Lo Capo) with the western (Monte Solaro), and is commanded by two lower hills, *Forte San Michele* (817 ft.) and *Castiglione* (820 ft.; crowned by a ruined castle). The small Piazza Umberto Primo, the terminus of the funicular and of the roads from the two Marinas, is the busiest spot in the town. A flight of steps ascends to the church of *Santo Stéfano* (1683).

Leaving the Piazza by a vaulted passage in the S.E. angle and the Via Vittorio Emanuele Terzo, we reach, after 200 paces, the Hotel Quisisana. The Via Tragara, officially named the Via Camerelle a Punta Tragara, which here bends to the left (straight on to the Via Krupp and Via Certosa, p. 191), ascends slightly to the left after 4 min., and, passing the *Camerelle* (remains of brick arches probably connected with the construction of a Roman road), reaches the (10 min. more) ***Punta Tragára** (Café Carmela), the S.E. promontory. Picturesque view of Capri and the S. coast, with the *Faraglioni*, three precipitous cliffs, of which that connected with the land is called *Stella* (295 ft.), the larger of the other two *Scòpolo* (288 ft.). On the *Monaconc* ('Great Monk'), a flat rock farther E., is a Roman tomb.

By descending the steps to the right of the house on the Punta Tragara we reach an easy zigzag path, leading down to a small bay (in spring boats may often be found here in the afternoon, for returning to the Marina Grande; settle the price before starting). Or we may follow the *Footpath (fairly level at first) along the slope to the E., enjoying views of the Faraglioni and of the Pizzo Lungo rock; after ¼ hr., at the foot of a rock with a bench, we do not go straight on but mount steeply to the left by the steps (fine view, somewhat to the right, from the Punta del Massullo, with its shelter-hut, and, farther on, from the cliffs); the path then undulates to the left round the Semaforo (see below), finally turns inland at the gorge descending to the N. of the Semaforo towards the sea, and in 45 min. from the Punta Tragara, at a group of houses, reaches the path descending on the other side of the gorge to the Arco Naturale (p. 190). The view of the E. coast from this path (which is particularly enjoyable in the reverse direction, involving less climbing) is still finer than that from the Arco Naturale itself. The summit of the *Semáforo* or *Tuoro*

Grande (870 ft.), a hill with an old optic telegraph and the remains of a villa of Tiberius on the top, is not accessible, but we may ascend the stepped path to it beginning just short of the gorge for about 30 steps and then bend to the right into the Via Circumtelégrafo, which commands a fine view of the town; following the Via Circumtelegrafo as far as the belvedere, we descend the steps to the Via Tuoro, which leads back, above the Via Tragara, to the town.

The N.E. promontory of Capri, called *Lo Capo*, is supposed to have been the site of the *Villa Jovis*, to which Tiberius retired for nine months after the fall of Sejanus. The path (¾ hr. from the town of Capri) cannot be mistaken. From the N. E. angle of the Piazza we follow the Via Fuorlovado, the narrow main street, through the archway, and its continuation, the Via Tiberio, which finally ascends slightly, to (8 min.) a house with marble tablets on the corners indicating the way: to the right 'Via Matermania' (see below), straight on 'Via Tiberio'. We follow the latter route, past the (1 min.; left) little church of *Santa Croce* at the foot of the San Michele hill (p. 189), and continue slightly ascending, with a view of the chapel at the Villa of Tiberius above. At the first bifurcation we keep straight on, at the second we curve round to the right, immediately afterwards leaving a garden-path on our left; we finally pass along the precipice. A few minutes short of the last height is the *Salto di Tiberio*, the rock (974 ft. above the sea) from which, according to tradition, the tyrant precipitated his victims. A projecting platform with a parapet affords a view of the sea below. To the right of the house are the substructions of an ancient *Lighthouse* (Fanale Antico; grand view).

After a slight ascent we arrive at the extensive ruins of the ***Villa di Tiberio** (1095 ft.; called *Palazzo di Timberio* by the natives), where attempts have been made to distinguish the ground-plan of the Villa Jovis: at the bottom the stadium, with the thermae and theatre on the right; at the top, on the vaulted cisterns, the palace, with the temple on the right and the circular lighthouse at the back. On the N. ledge of the rock is the chapel of *Santa Maria del Soccorso* (1115 ft.), with a painting of Christ by K. W. Diefenbach (d. 1913) and a conspicuous gilt figure of the Virgin. This point commands a noble prospect of the island, the bare promontory of Sorrento (opposite), the Punta di Campanella, and the gulfs of Naples and Salerno; even Paestum and the Ponza Islands (to the N.W.) are visible in clear weather. (A path leads straight on to the Fortino in 35 min., see p. 191.)

In returning we take the route marked 'Via Matermania', at the house with the marble tablets (see above), and follow the same direction as the telegraph-wires, past gardens and isolated houses. After 8 min., near a group of houses, we reach the head of the gorge mentioned at p. 189, where the path from the Punta Tragara round the E. side of the Semaforo comes to an end (on the right). To the left in this valley, 8 min. farther on, and reached by a path which finally descends in steps, rises the ***Arco Naturale**, a

magnificent natural archway in the rock, where we obtain a striking view of the imposing and rugged cliffs. A visit to the *Grotta di Matromania*, to which 160 steps descend, may be combined with this excursion (we retrace our steps for 5 min., to a 'bottiglieria', then descend to the left; guide-board). This grotto,' in which some Roman remains are visible, perhaps contained a shrine of Mithras, the 'unconquered god of the sun', whose cult was introduced to Rome from the East, and in the time of the later emperors spread through all the provinces of the empire. — Returning to the group of houses mentioned on p. 190, at the head of the gorge, we may thence reach the Punta Tragara by the footpath mentioned at p. 189.

About 1 M. from the Piazza, at the point where the Via Tiberio makes a bend to the right (p. 190), diverges a path leading in a straight direction to (5 min.) a place where three paths meet. Here we take the arm to the right and in 5 min. more (fine view of the Marina Grande) descend abruptly amid large bushes of erica and broom (fine views of the gulf) to (½ hr.) the *Fortino*, an old entrenchment of 1809.

The hill with the old *Forte San Michele*, built by the British (p. 186), and the beautiful *Grotta delle Stalattiti* (halfway up) is now private property and inaccessible. On the top stood another villa of Tiberius (or a temple?), of which extensive substructures still exist below the vineyards.

Proceeding S. from the Piazza, past the Hotel Quisisana, straight ahead, in 2 min. we come to a bifurcation. The Via Certosa (l.) leads to (2 min.) the *Certosa*, an abandoned Carthusian monastery, founded in 1371, with frescoes of the 15th cent., 1690, and 1710. On the right begins the Via Krupp.

The *Via Krupp (now officially renamed Strada Césare Augusto), a broad footpath commanding many views, was built at the expense of Friedrich Alfred Krupp, the steel-manufacturer of Essen (d. 1902). It leads past the *Municipal Gardens* (lovely views from the terrace), winds down the hill, and runs W., round the steep slopes of the Castiglione, finally joining the carriage-road (p. 186) 10 min. above the Marina Piccola.

To reach the **Castiglione** (820 ft.) we ascend from the Piazza by the steps leading to the church (see p. 189), traverse the vaulted Via Madre Serafina to the right, and pass the church of Santa Teresa (l.) and the Villa Narcissus (the former home of Chas. C. Coleman, the American painter, d. 1929). About 6 min. beyond the houses we ascend the narrow path to the right for 60 paces, pass through a wooden gate (gratuity), and ascend across the garden to the (8 min.) ruined castle. Splendid view of Capri and the Marina Piccola. Practically the same view is commanded by the so-called *'Painter's Platform'*, a point surrounded with a parapet, to which the narrow path mentioned above leads on in 6 min. (20 min. from the Piazza). To the right of the first entrance to the castle begins a difficult path with steps (steady head necessary; dangerous beyond the grotto), descending to (12 min.) the spacious *Grotta del Castiglione*.

Road from Capri to Anacapri (2 M.; ½ hr.'s drive; ¾ hr. on foot). A road in long windings hewn in the rock, constructed in 1874 (views), now supersedes the flight of over 800 steps (dating from early antiquity; recently restored) which ascends from the Marina Grande (at the Schweizerhof) and intersects the road at the chapel of *Sant' Antonio*. We pass the Torre Quattro Venti, the home of Elihu Vedder, the American painter (1836-1923). Above the chapel rise the ruins of the *Castello di Barbarossa*

(1334 ft.; key, see below and p. 193), destroyed by the corsair Khair-ed-Din Barbarossa in 1544; the surrounding area has been purchased by Dr. Axel Munthe as a bird sanctuary (comp. p. 183). At the point where the road turns to the S.W. near the *Villa Astarita* (978 ft.) we enjoy a splendid *View of the gulfs of Naples and Salerno.

Anacapri. — HOTELS (with restaurants; open all the year round). **Eden Hotel Paradiso* (Pl. *P*), beyond the principal church and the Piazza, with central heating, shady garden, and baths, 50 beds at 12-25, B. 6, L. 16-18, D. 20-22, P. 35-60 *L.*; *Bella Vista* (Pl. *BV*), in an open situation outside the town to the N., 15 beds at 8-10, B. 4, L. 12, D. 15, P. 30-35 *L.*, *Pensione Casa Timberina*, near the parish church, with garden, 30 beds at 10-15, B. 4, L. 10, D. 12, P. 30-35, both good. — *Ristorante-Pensione Césare Augusto*, opposite the Villa Astarita, 8 beds; *Rist. Mariantonia*, beyond the Hotel Paradiso.

Anacapri (940 ft.), the second little town in the island, with 2150 inhab., is scattered over the lofty plain which slopes towards the W., and is often chosen for a lengthy stay. The houses have an almost oriental appearance. In the town, in the right cross-street short of the Piazza, is the church of *San Michele*, containing a majolica pavement of 1762. In the Piazza is *Santa Sofia*, the principal church. — Adjoining Anacapri is the pleasant village of *Caprile* (920 ft.), on the S. margin of which is a villa formerly owned by Queen Victoria of Sweden (d. 1930).

A beautiful walk may be taken to the *Migliara*. We follow the Via Catena to the E. of the Paradiso Hotel for 250 paces, towards Monte Solaro, the base of which is skirted by a good path leading in ½ hr. to the Migliara terrace at the S. verge of the plateau. Fine view of the sea, 900 ft. below; to the right, below, a lighthouse. About 200 paces higher up (left) the view is open as far as the Faraglioni (p. 189). By descending to the right by a poor and stony path along the wall, turning to the right just beyond the (¼ hr.) round watch-tower, we reach (7 min.) the paved road, which leads to the left to the lighthouse (*Faro*) and to the right, passing *Torre Materita* (590 ft.), returns to (1¼ M.) Anacapri viâ Caprile. The French landed in 1808 (p. 186) at the *Punta di Carena*, the S.W. extremity of the island.

There are Roman ruins near the *Torre di Damecuta* (495 ft.), on the N.W. side of the plateau, where perhaps another villa of Tiberius once stood.

*ASCENT OF MONTE SOLARO (1 hr. from Anacapri, 1½ hr. from Capri; donkey, see p. 188). Coming from Capri we quit the road immediately beyond the garden-wall of the Villa Astarita (see above) and follow the lane on the left (sign-post) past the Villa Massimino to the (170 paces) Villa Mona (Sohn-Rethel). Here is the junction of a lane from the triangular Piazzetta outside Anacapri, 220 paces. We turn to the left and after 30 paces ascend to the right, by the garden-wall of the Villa Giulia, to the path along the slope. This path leads to the left to the (5 min.) Castello di Barbarossa (see p. 191;

key at the Villa Massimino). We, however, follow it to the right, ascending to the S., sometimes over loose stones and sometimes by steps supported by masonry, to (½ hr.) a saddle known as *Crocella*, with a shrine of the Madonna (left), and thence (r.) in 15-20 min. to the summit. **Monte Soláro** (1930 ft.) rises abruptly from the sea on the S. side of the island and is crowned by a ruined castle. The view is superb, embracing Naples with the whole of its bay, as well as that of Salerno as far as Paestum. Towards the N. the Bay of Gaeta is visible, and towards the W. the group of the Ponza Islands. The spectator obtains also a survey of the chain of the Apennines, bounding the Campanian plain in a wide curve, the Abruzzi, the Matese Mts. (p. 24), and a long vista of sea and land extending S. to the hills of Calabria. Capri itself and the peninsula of Sorrento lie in prominent relief at the spectator's feet. — The former hermitage of *Santa Maria Citrella* (1625 ft.), situated to the E. of the summit, 7-8 min. from the above-mentioned shrine of the Madonna, commands a picturesque view of the island but is open only from Sat. evening till Sun. evening.

Blue Grotto. — A visit to the Blue Grotto from the Marina Grande occupies about ¾ hr. by steamer or motorboat, 1¾-2 hrs. by rowing-boat. The grotto itself is entered by small skiffs holding not more than three passengers. If the wind blows strongly from the N. or W. access to the grotto is impossible; and even in calm weather the occupants of the boats have to duck their heads on entering. If the sea is at all choppy, visitors run the risk of a thorough wetting. Steamer and motorboat tariff, see pp. 184, 185. By rowing-boat: to the grotto and back, 1 pers. 9 *L.*, 2 pers. 14 *L.*, 3 pers. 17 *L.*, if more, each person 6 *L.*; this does not include the charge for the skiff (3½ *L.*), into which we must change from the rowing-boat, or the government entrance-fee (10 *L.*). In calm weather single travellers are taken direct from the Marina to the grotto in small boats, so that no change is necessary. The tariff for a rowing-boat from the Marina Piccola is correspondingly higher: 14, 21, 27, 8 *L.*

The Blue Grotto is situated on the N. side of the island, about 1½ M. (¾ hr.'s row) from the Marina Grande. The row along the base of the precipitous rocky shore is exceedingly beautiful; the surface of the water teems with gaily-coloured jelly-fish. In ¼ hr. we pass the so-called *Baths of Tiberius* (Bagni di Tiberio), an antique ruin (bathing, see p. 188). The famous ***Blue Grotto** (*Grotta Azzurra*) is a cavern hollowed out by the waves in prehistoric times and now, owing to the sinking of the coast, half filled by the sea. The entrance is scarcely 3 ft. in height and can be entered only by small boats (see above). In the interior the grotto is 175 ft. long, 98 ft. wide, and 50 ft. high; the water is 50 ft. deep. When the sun is shining outside, the grotto is filled with an extraordinary blue light. The best light is between 11 and 1 o'clock; summer is the best season. Objects in the water assume a silvery appearance. For a few lire a boy usually offers to bathe in order to show this effect, but the visitor may make the

experiment with his own arm. Near the middle of the grotto, to the right, is a kind of landing-place, leading to a rift in the rock, about 65 yds. in length, which has been erroneously assumed to have been a passage connecting the grotto with the villa of Tiberius at Damecuta (p. 192). In antiquity the grotto was accessible from the sea by a second opening, seen below the surface of the water, to the right of the entrance, inside the cave; by this means the cave is filled with light, which assumes its blue colour as it passes through the water. After centuries of oblivion the Blue Grotto was rediscovered in 1826 by August Kopisch, the painter and poet, who was conducted thither by the fisherman Ferraro.

Anacapri may be reached by a rough path beginning near the Blue Grotto. Immediately above the latter are traces of a Roman villa.

The Blue Grotto is the most celebrated of the caverns with which the rocky shores of Capri abound, but some of the others also are well worth visiting. The *Giro, or Voyage round the Island, occupies 3-4 hrs. (boats, see p. 188). Steering from the Marina Grande towards the E. we first reach a charming spot on the beach, called by the boatmen *Caterla*. Close by is the spacious *Grotta del Bove Marino*. Farther on are two curiously shaped rocks in the sea, called *Il Fucile* ('the musket') and *La Ricotta* ('the whey-milk cheese'). Beyond the Capo we see above us the Salto di Tiberio (p. 190) and below it the inaccessible grotto of Tiberius, and reach the *Grotta Bianca*, with its stalactite formations. Above this cavern, about 100 ft. above the sea-level, is the *Grotta Maravigliosa*, another stalactite grotto, discovered in 1902 and notable for its beautiful and varied light-effects. The most striking part of the trip is at the *Faraglioni* (p. 189); the central cliff is undermined by an imposing archway, through which the boat passes, not visible from the land. Farther on, to the right, is the *Grotta dell'Arsenale*, used by the Romans, perhaps for boat-building. We next pass the Marina Piccola (p. 186) and in 25 min. more reach the *Grotta Verde*, at the base of the Monte Solaro, of a beautiful emerald-green colour and the most interesting after the Blue Grotto (best light 10-11 a.m.; not accessible when the wind blows from the S.). Adjacent is the curious *Grotta Rossa* (best light about noon). Opposite (W.) is the *Grotta dei Santi*, with stalagmites resembling human figures. Beyond the Punta Marmolata are the *Grotta della Galleria* and the green *Grotta Brillante*, indirectly lighted like the Blue Grotto. The voyage hence round Anacapri to the Blue Grotto, past the lighthouse and some old British fortifications, is less attractive, but the Blue Grotto may be visited as an appropriate termination to the excursion.

Napoli, 30 km
Staz.e
S.Lorenzo
PAGANI
NOCERA
Vescovado
Cerzeti
Pareti
ANGRI
Cocozzaro
D'Agostino
Capomazza
La Torretta
Tortora
Marciano
D'Alessandro
Guerritore
S.Egidio del M.te Albino
Pesoraro
Odinolfi
Casalanova
S.M.al Monte
Mas del Cazone
M.te di Chiunzo
880
T.e di Chiunzo
P. dei Pareti
Il Torricchio
Corbara
Telese
M.S.Angelo
1130
Mas Anzo
C.Rosso
C.di Trognano
Corpo di Guardia
Mte Caprile
Mas Pisacane
Capetignano
Campinola
Girace
Corsano
Imperato
Castello
C.Vaccaro
Monte
Cosarano
Ponte Cainato
Rosignano
P.S.Agnia
Mte Cerreto
Figline
Polvica
Tramonti
Paterno
Pienero
V. di Caprile
P.Fatta
G.S.Pietro
C.Stella
Paterno S. Elia
C.Novello
Mte S.Raimo
C.Vituliano
S.Angelo
Cle della Foresta
Pucani
Porta di Canale
Marito
Savaco
Ponteprimario
S.M.della Pomice
Vecite
S.Martino
Cle Acquafredda
C.S.M.dei Monti
S.Fontanelle
Il Monte
S.Nicola
Mte Mandrino
S.M.delle Grazie
S.Caterina
S.Martino
Riola
Cle S.Angelo
Cambardella
Scala
Campidoglio
Minori
MAJORI
P.del Monaco
C.della Ferriera
Ravello
Minuto
Frassito
Cle Ciavano
C.Lucibello
Marmorata
T.e di Mezzacapo
T.e Salicerca
Riulo
T.dello Scarpariello
Pogerola
Villa Proto
Castiglione
Atrani
Pastena
AMALFI
T.e d'Amalfi
S.Lazzaro
Lone
Vettica min.re
Tovere
GOLF
Conca Marini
S.Pancrazio
Capo di Conca
Sorrento, 27 km
Castellammare, 15 km; Napoli, 43 km

Mercato S.Severino 6 km
Capo Saraguano
C. le forche
S. Lucia
Monticello
P. S. Antonio
P. Cocalo
Pellezzano
Capriglia
Pennino
Acquamela
Le Caselle
S. Martino
La Sterza d'Ioele
Capria
V. Acquara
S. Giovanni
Colagna
Vallone Pisciotti
P. Arenella
C. Piavana
Coperchia
Fabbrica di Pellezzano
Fabbrica di Fumo
Pregiato
Pagliarola
Cimitero
Capezzano
Le Cappelle
S. Pietro a Siena
Le Creste
Passiano
Il Telegrafo
Costapiana
S. Arcangelo
Dupino
C. Oliveto
Torre della Frata
La Mennola
Cimitero di Salerno
C. Costa
C. Cinque
S. Quaranta
Monaco
La Crocella
Cesinola
Facitella
Alessio
Carpo di Cava
Marini
Castello
SALERNO
S. Romito
Carmine vecchio
Carmine nuovo
C. Mazzo della Signora
Padovani
Molina
M. S. Liberatore
Jaconti
Dragonea
Benincasa
VIETRI
Porto di Salerno
Stazione
S. Maria
Albori
Raito
Torre Crestarella
Marina di Vietri
I due Fratelli
T.e di mano d'Albore
M.te Falerio
Punta e Lanterna di Fuonte
Fuonte
Cetara
Piano di Viesco
Delegazione di Porto
Erchie
Rovine di Sovarano
T.e diruta e Punta d'Erchie
Capo Tummolo
Torre diruta
T. Orso (Lanterna)
DI SALERNO
DINTORNI
DI
SALERNO ED AMALFI
Scala di 1:100.000
1 ½ 0 1 2 3 4
Chilometri.
Abbreviazioni: C.-Casa, M.te-Monte, P.-Punta, P.zo-Pizzo, S.-Santa, T.e-Torre, V.-Vallone.
Geograph. Anstalt von Wagner & Debes, Leipzig.

11. From Naples to Salerno, Paestum, and Amalfi.

This excursion takes 2-3 days, or 5-6 days if combined with the preceding route (itinerary, see below). — Comp. the adjoining map.

RAILWAY from Naples to *Cava dei Tirreni*, 28 M., express in 1¼ hr. (24 *L.* 50, 16 *L.* 70, 10 *L.* 20 c.), ordinary train in 1½-1¾ hr. (22 *L.*, 15 *L.* 10, 9 *L.* 20 c.); to *Salerno*, 33½ M., in 1½-2¼ hrs. (29 *L.*, 19 *L.* 80 c., 12 *L.* or 26 *L.* 50, 17 *L.* 80, 10 *L.* 80 c.; Vietri is the station for Amalfi); to *Battipaglia*, 45½ M., in 2-3 hrs. (39 *L.*, 26 *L.* 50, 15 *L.* 90 c. or 35 *L.*, 24 *L.*, 14 *L.* 30 c.). Continuation to Paestum, see p. 202.

TRAMWAY from Pompei (see below) to *Salerno* (station; p. 199), 18½ M. in 2 hrs., by the high-road viâ Scafati, Angri, Pagani, Nocera, Cava dei Tirreni, and Vietri.

HIGH ROAD: 33½ M. from Naples to *Salerno* (13 ft.; p. 199), viâ (13 M.) Torre Annunziata (46 ft.; p. 133) and (31 M.) Vietri (262 ft.; p. 199). — 25½ M. from Salerno to *Paestum* (59 ft.; p. 202), viâ (12 M.) Battipaglia (229 ft.; p. 201). — 20½ M. from Torre Annunziata to *Amalfi*, viâ Castellammare and Agerola, see pp. 173-176.

MOTOR ROAD from Naples to Pompeii and Salerno, see p. 130.

ITINERARY, in combination with Route 10 (comp. p. 172; steamer, see pp. 184, 185). First Day: Morning-train to *Cava dei Tirreni;* excursions to *Corpo di Cava* (not recommended in winter) and in the afternoon to *Salerno*. — Second Day: Morning-train to *Paestum;* return to Salerno or (better) Cava and drive (by carriage, or by motorbus from Vietri) to *Amalfi*, an excursion not to be missed. — Third Day: Amalfi; excursion to *Ravello*. — Fourth Day: Carriage (or motorbus) across the hills to *Sorrento*. — Fifth Day: At noon to *Capri*. — Sixth Day: Back to Naples by steamer in the afternoon. — It need scarcely be added that most of these places, especially *Amalfi* and *Capri*, will repay a longer visit. During the season (March-May) it is advisable to secure rooms in advance.

The N. side of the GULF OF SALERNO, where the mountains of the Sorrentine peninsula rise abruptly from the sea, is full of beauty and grandeur. Here are situated the towns of *Salerno, Amalfi,* and *Ravello,* conspicuous in the pages of mediaeval history and still containing a few monuments of their former greatness. Farther S., where the coast is flat and monotonous, in a barren, desolate situation, are the noble temples of *Paestum,* recalling the golden period of Greek art more forcibly than any other place outside Athens.

From Naples to *Pompei Scavi*, 15 M., see R. 7. The train then traverses the fertile plain of the *Sarno*. Maize, tobacco, and tomatoes are extensively cultivated here, and farther on oranges also are grown. — 15½ M. **Pompei** (42½ ft.; comp. p. 134; hotels, see p. 143), a community of rapid growth, known as *Valle di Pompei* until 1928. The church of *Santa Maria del Rosario,* with a conspicuous coloured dome and a gigantic cross on the tower, contains a miraculous image of the Virgin, which is visited annually by 100,000 pilgrims. Tramway to Salerno, see above. — 17 M. *Scafati* (39 ft.), a tobacco-growing place with large factories. Festival of the Madonna on Aug. 15th (see p. 38).

19½ M. *Angri* (98 ft.; Alb. Ambrosio), with 9900 inhab., large factories, and the château and park of Principe d'Angri (now the municipio and public park). — The district gradually becomes more mountainous, and the scenery is picturesque the whole way. — 22 M. *Pagani* (108 ft.; Alb. De Santis), a small industrial town of 13,500 inhabitants. In the church of San Michele, below the altar of a chapel to the left of the choir, are preserved (under glass) the relics of Alfonso de' Liguori, born at Naples in 1696, author of the Theologia Moralis, and founder of the order of the Redemptorists. He died at Pagani in 1787 and was canonized by Gregory XVI. in 1839.

From Pagani to Amalfi, by road, 16 M. The road first ascends to the W. in a long curve, viâ *Sant'Egidio del Monte Albino* (259 ft.) and *Corbara* (689 ft.). Then over the saddle of *Torre di Chiunzo* (2250 ft.), with an ancient fortress erected by Raimondo Orsini, and to the E., along the W. slope of the *Monte di Chiunzo* (2887 ft.), to *Casa Telese*. Thence S. through the *Val Tramonti*, where the numerous groups of houses belonging to the commune of that name lie scattered amid chestnut-woods, and viâ *Ponteprimario* to *Maiori* (p. 206).

23 M. **Nocèra** *Inferiore* (128 ft.; Alb. Bolognese, at the station), to the W. of the ancient *Nuceria Alfaterna*, is a town of 22,500 inhab., with large factories. Its alternative title, *Nocera de'Pagani*, commemorates a settlement of the Saracens here in 1224. It was the birthplace of the painter Francesco Solimena (1657-1747), and Paulo Jovio, the historian, was bishop here in 1528-52. To the left of the line, above the extensive Capuchin convent, rise the ruins of the ancient *Castello in Parco*, where Helena, widow of King Manfred, was held captive after the battle of Benevento (1266). Nocera is connected with Codola (p. 252) by a branch-railway (3 M., in 10 min.).

On the right, just short of the small village of (25 M.) *Nocera Superiore*, we observe the round baptismal church of *Santa Maria Maggiore*, similar to Santa Costanza in Rome and probably dating from the 8-9th centuries. In the centre, approached by steps, is the large font with eight granite columns; the cupola rests on sixteen pairs of unfluted columns, with rich capitals, all antique; the surrounding passage is vaulted; the walls are decorated with frescoes of the 14th century. About 1¼ M. to the N.E. of the station is the pilgrimage-resort of *Mater Domini* (festival on Aug. 15th). — The line now ascends considerably.

28 M. **Cava dei Tirréni.** — Hotels. **Hôtel de Londres*, Via Mazzini, ⅓ M. to the N.W. of the railway station, a tramway halt (comp. the map), with central heating and garden, 75 beds at 20-30, B. 6, L. 20, D. 27, P. 55-60 *L.*; *Victoria & Moderne*, Via Mazzini, 40 beds at 15-22, P. from 35 *L.*, new.

Tramway (close to the railway station; to Salerno 1 *L.*, to Pompei 2 *L.*), see p. 195. — Carriages. With two seats (with four seats slightly higher fares): drive in the town 1½-2 *L.*, first hr. 8 *L.*, each additional hr. 4 *L.*; at night 50% extra. To *Corpo di Cava* and back, for two per-

sons, 11 *L.* To *Salerno* 15 *L.*, to *Amalfi* 40 *L.* (preferable to the motorbus from Vietri, p. 199), with two horses twice as much. — MOTOR CAR to Amalfi 100 *L.*, to Sorrento 250 *L.*

Cava dei Tirreni (643 ft.), a town of 22,500 inhab., situated among green hills dotted with villages, is a favourite resort of foreigners in spring and autumn and of the Neapolitans in summer, on account of its charming scenery and pleasant walks. It is also a good centre for excursions to Amalfi, Paestum, and Pompeii. From the railway station we walk straight along an avenue of plane-trees for 200 paces, then turn to the left into the Corso Umberto Primo, the main street, ½ M. long, with arcades. Not far along this street is the Piazza Giovanni Nicòtera, where the principal church and a large fountain of good water are situated. Adjoining is the Villa Pubblica, a public garden.

The best view of the town and its environs is obtained from the *Monte Castello* (1510 ft.), to the N.E. We first follow the road leading to the E. round the S. base of Monte Castello to (1¾ M.) the church of the Annunziata at *San Pietro* (carriage to this point 4½ *L.*). Hence an easy path ascends towards the W. to (20 min.) the summit, with its ruined castle (key obtained at San Pietro). The return may be made by a pleasant route (1½ hr.) viâ San Pietro, *Ròtolo*, and the *Mattatoio* (slaughter-house). — A road diverging to the left from the high-road about ½ M. to the S. of Cava leads to (1½ M.; ¾ hr. on foot, carriage there and back 9 *L.*) *Alessia* (unpretending café). We ascend through this village to the S. to the pass of *La Valle* and then follow a footpath to the E. to (17 min.) a white cross, whence Salerno and its bay are visible. To the Monte San Liberatore, see p. 198. — The slender round towers on the hills about Cava are used in Oct. for the snaring of wild pigeons. As the pigeons pass the towers, white stones are slung out, which they mistake for descending birds; they are thereby enticed to feeding-places, where they are caught by nets.

The attractive *EXCURSION TO CORPO DI CAVA, 1½ M. to the S.W. of Cava, may be made either by carriage (p. 196) or on foot. Walkers take the road diverging to the W. opposite the rear (W.) gate of the public garden, pass (r.) a little church and ascend past the red tobacco-factory, to (¼ hr.) the church and houses of *Sant' Arcangelo*. The road to the right here goes on to Passiano, but we follow that to the left, which descends to the little church in a ravine, and ascends on the other side. At the top we follow the steep road on the right (Via Dr. F. della Corte). In 20 min. more we arrive at the church of *Pietrasanta*, so called from a rock in front of the high altar, on which Pope Urban II. dismounted in 1095, when he consecrated the monastery of La Cava; the church itself dates from the 17th century. Fine view of Cava dei Tirreni and of the Bay of Salerno. About 6 min. farther on our road is joined by another on the left (coming from the Bonea valley). In 3 min. more the road divides, leading to the right to the village, and to the left across the viaduct to (5 min.) the monastery.

The once fortified village of **Corpo di Cava** (1247 ft.; rustic inns kept by C. Scapolatiello, with garden, and by Ferdinando

Adinolfi) stands on the rock against which the monastery is built, above the beautiful narrow valley of the *Bonea*, with its mills. The air is pure and the situation beautiful, so that Italians often make a prolonged stay here in summer.

The famous Benedictine abbey of **La Trinità della Cava** was founded in 1011, in the time of Guaimar III. of Salerno, by St. Alferius, a scion of a noble Lombard family. The present buildings, dating from the end of the 18th cent., stand partly on the old foundations. The monastery is now a National Monument and is maintained like Monte Cassino, the abbot being keeper of the archives. It contains a boarding-school ('convitto').

The CHURCH (with three antique marble sarcophagi at the entrance) contains (chapel to the right of the high altar) three large altars of coloured marble with the remains of the first three abbots; in the same way a rocky grotto, with a fresco of the 11th cent., probably the oldest chapel of the abbey, has been converted into an abbatial tomb. The handsome pulpit and the Easter candelabrum, Cosmati works in marble and mosaic (c. 1170), belonged to the old church. The organ is one of the best in Italy. — Visitors are admitted to the MONASTERY daily, except on high festivals (p. xxvi), 9-12 and 3.30 (May-Sept. 4.30) till 1 hr. before the Angelus (on leaving, a few lire should be placed in the alms-box at the exit). We are shown the panelled *Chapter Room* (16th cent.); the *Chiostrino*, the little Romanesque cloisters under an overhanging cliff, in which is a collection of antique sarcophagi and mediaeval sculptures; and the *Crypt*, containing ancient mural paintings, bones and skulls, and tombs (including that of the antipope Theodoricus II., who died here in 1102). We return through the Chiostrino to visit the small *Pinacoteca*, or picture-gallery, which contains two fine altarpieces of the Umbrian school (Resurrection and Adoration of the Magi), attributed to Sassoferrato and revealing the influence of Raphael. The *Archives*, on the second floor, contain a number of important documents on parchment in uninterrupted succession. Among the valuable MSS. are the Codex Legum Langobardorum of 1004, a prayer-book with miniatures by a Netherlandish master, and the Latin Biblia Vulgata of the 8th century.

From Corpo to Maiori (p. 206), 4-5 hrs., with guide. Fine views from the ruined *Camáldoli dell' Avvocata* (2851 ft.), a convent founded in 1485, and from the *Monte dell' Avvocata* (3445 ft.), the top of which is ½-¾ hr. N.E. of the convent.

We may return to Cava by the ravine of the Bonea (see above). From the church we descend into the ravine, follow the right side of the valley for 25 min., descend to the left to (8 min.) a bridge and small waterfall at the Grotta Bonea, and then ascend on the other side and reach (30-35 min.) Cava, viâ the village of Casacinque.

A very pleasant half-day excursion may be made to the top of ***Monte San Liberatore** (1515 ft.), to the S.S.E. of Cava dei Tirreni, perhaps the best point of view on the Gulf of Salerno. Road to (1½ M.) *Alessia*, see p. 197. We then ascend towards the head of the pass, passing a group of houses and a venerable evergreen oak. At (35 min.) the hermitage we obtain a wonderful view of the Gulf of Salerno and of the coast from the Capo d'Orso to the Punta Licosa. Turning to the left just short of the hermitage, we reach the (5 min.) summit, which affords a magnificent view towards the N., extending across the valley from Cava to Nocera and the mountains around it. The attractive descent from the head of the pass, past the white cross (p. 197), to Salerno takes ¾-1 hr.

From Cava dei Tirreni to Raito (p. 206). We follow the Vietri road to (1½ M.) *Molina*, descend to the right into the valley just short of the viaduct, pass the church, cross (5 min.) the brook, and ascend on the other side. In 17 min. more we reach the road. Here we turn sharp to the right before reaching the church of Benincasa, descend the flight of steps to the left, follow the carriage-road to the right as far as the (10 min.) cemetery, ascend the flight of steps to the left of the entrance, turn to the left again in 4 min. more, and follow the road to (5 min.) the school of *Raito*. Fine view from the circular terrace. — To descend to (25 min.) Vietri we follow the road, which unites with the high-road from Amalfi about ⅓ M. from Vietri.

The Railway now traverses a beautiful district and affords a view of the Bay of Salerno. In 10 min. from La Cava we reach Vietri.

30½ M. **Vietri** *sul Mare* (262 ft.; pop. 7700), charmingly situated, with several villas. At the E. end of the town, above the high-road, are promenades commanding beautiful views.

Passengers may alight here and take a carriage down to Salerno (drive of 20 min.; tramway, see p. 195). The road descends, always commanding a view of the sea, and affords a pleasant walk (½ hr.). High above, among the rocks of Monte San Liberatore (p. 198) to the left, runs the railway. To *Raito*, see above. — To *Amalfi* (p. 207; a drive of 2-2½ hrs.) carriage with one horse 30 *L.*; motorbus thrice daily in 1½ hr. (7 *L.* 75 c.), two services continuing on to *Ravello* (p. 209; ½ hr. more; fare 5 *L.*; 11 *L.* from Vietri).

The railway, supported by galleries and passing through four tunnels, the last under the castle-hill, descends rapidly.

33½ M. **Salerno.** — The Railway Station lies quite at the E. end of the town. Tramway (to Pompei, see p. 195) from the station to the theatre, every 10 min. (45 c.).

Hotels. *Diana* (Pl. f), Corso Garibaldi 261, with restaurant, 91 beds at 9-20, B. 5, L. 14, D. 22, P. from 45 *L.* — *Savoia* (Pl. g), Corso Vittorio Emanuele 6, with restaurant, 39 beds, *Inghilterra* (Pl. a), Corso Garibaldi 24, 30 beds, both variously judged. — Restaurants. *Santa Lucia*, Corso Garibaldi, near the Giardino Pubblico; *Aquila d'Oro*, *Regina Margherita*, *Costiera Amalfitana*, all in the Corso Garibaldi.

Post Office (Pl. 8), opposite the N. side of the theatre.

Carriages. From the railway to the town 2½ *L.*, at night 4 *L.*; in the town 2 *L.*, 3½ *L.* — For drives in the neighbourhood a previous agreement should always be made. To Amalfi 40-50 *L.* (preferable to the Vietri-Amalfi motorbus, see above). In the height of the season carriages may often be picked up en route at lower prices.

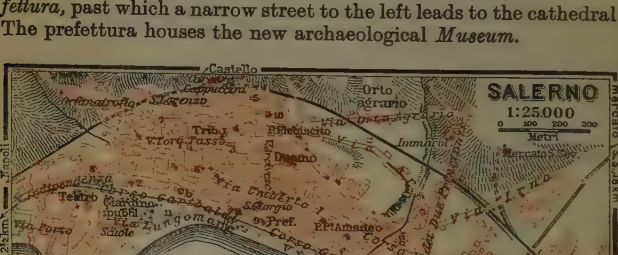
Steamers: to *Capri*, see pp. 184, 185; to *Amalfi* daily in 1¾ hr. (4 *L.* 45, 2 *L.* 40 c.), viâ Maiori, Minori, and Atrani. The steamers berth off the harbour-projection. In March-Oct., twice weekly, the service is prolonged to Conca, Praiano, and *Positano* (2 *L.* 75, 1 *L.* 55 c.). Disembarkation difficult in rough weather.

Popular Festival on the eve and day of St. Matthew, Sept. 20th-21st, with fireworks and illuminations (best seen from a boat).

Salerno (13 ft.), the ancient *Salernum*, delightfully situated at the N. extremity of the bay and bounded on the E. by fertile plains, is the seat of the provincial authorities and of an archbishop. Pop. 42,000. The old town, rising on the hillside, with narrow and irregular streets, retains many relics of the days when it was ruled by the Lombards (839-1077), the Normans, and the houses

of Hohenstaufen and Anjou. In the middle ages Salerno enjoyed the reputation of being the greatest medical school in Europe, but this was dissolved in 1817.

The modern main street, the Corso Garibaldi, skirts the sea for 1¼ M. At its W. end is the *Giardino Pubblico*, with the *Theatre* (W.), the new school (S.), and the monument of *Carlo Pisacane*, Duke of San Giovanni, 'precursore di Garibaldi', a Genoese who participated in the attempts to revolutionize Italy in 1857, landed at Sapri (p. 291), and perished. Farther on is the *Harbour*, protected against the encroaching sand by a large Molo, but suitable only for local traffic and fishing-boats. — The large building with the commemorative tablets, 7 min. E. of the theatre, is the *Prefettura*, past which a narrow street to the left leads to the cathedral. The prefettura houses the new archaeological *Museum*.



The ***Cathedral** or *Duomo* (*San Matteo*), erected in 1080 by Robert Guiscard, lost much of its simple grandeur in a drastic restoration of 1768, but it still presents an imposing appearance. The steps ascend to an atrium surrounded by twenty-eight antique columns from Paestum. Along the walls are fourteen ancient sarcophagi, which were used by the Normans and their successors as burying-places. The bronze doors adorned in niello, executed at Constantinople (like those of Atrani and Amalfi), were given by Landolfo Butromile in 1099.

Interior. The round columns of the original basilica have been transformed into square pillars. Above the central door is a large mosaic of St. Matthew, of the Norman period. The Nave contains two ambones, richly decorated with Cosmati mosaic (1175); next to that on the right is the column for the Easter candlestick, in the same style. — At the end of the Left Aisle is the tomb of Margaret of Anjou (d. 1412), wife of Charles III. of Durazzo and mother of Ladislaus and Joanna II., by *Baboccio da Piperno*, with well-preserved painting. Opposite is the tomb of Bishop Niccolò Piscicelli (d. 1471), by *Iacopo della Pila*. — Up the steps, to the left of the high altar, is the Cappella del Sacramento, with a Pietà by *Andrea da Salerno*. — In the Sacristy (adjoining on the left) is an *Altar

Frontal (paliotto) of ivory, with numerous figures in relief, depicting Biblical scenes, a local work of the end of the 9th cent., based on earlier Byzantine originals (see p. lxvii). — The CHOIR, projecting into the nave, contains a pavement and balustrade of Norman mosaic. — In front of the HIGH ALTAR are two antique columns of verde antico. — In the chapel to the right of the high altar is the altar-tomb of Pope Gregory VII. (Hildebrand), who died on May 25th, 1085, at Salerno, whither he had retired with Robert Guiscard from the devastated Rome. The monument was restored in 1578 by Archbishop Colonna; the statue and the frescoes are modern. The mosaic in the dome, executed c. 1260 at the cost of *Giovanni da Procida*, the foe of Charles of Anjou, has been restored. To the left is the monument of Archbishop Caraffa (d. 1668), with an antique sarcophagus-relief from Paestum: Rape of Proserpine. In the RIGHT AISLE are the tombs of a bishop and of a knight and two antique marble sarcophagi with Bacchanalian scenes. — Here, beside an ancient relief of a ship discharging its cargo, steps descend to the richly decorated CRYPT, where (below the altar) repose the remains of the evangelist St. Matthew, preserved, it seems, at Paestum from the 4th to the 9th cent., and at Capaccio Vecchio (p. 202) until the 10th century. In front of a side-altar is the stump of a column, on which three saints are said to have been beheaded.

Authentic (but certainly repainted) works by Andrea (Sabbatini) da Salerno, who modelled his style on the Lombard followers of Leonardo and, indirectly, on Raphael, may be seen in the small churches of *Sant' Agostino* (Pl. 9, at the W. end of the Prefettura; Madonna with saints, on the right of the 2nd altar to the left; the SS. Augustine and Paul beside the high altar are school-pieces) and *San Giorgio*, 70 paces higher up (Madonna with four saints and donatrix, dated 1523; 2nd altar to the right).

On the hill (900 ft.) lie the ruins of the ancient CASTLE of the Lombard princes, which was taken by Robert Guiscard after a siege of eight months. The view repays the ascent. From the cathedral we follow the Salita Castello to the N. to the Via Cappuccini, turn to the left after 2 min., then ascend to the left of the Carcere Cappuccini (prison); farther up the path becomes steep; at (¾ hr.) the top is a cottage (gratuity).

FROM SALERNO TO MERCATO SAN SEVERINO, 11 M., railway in ¾ hr. The line ascends by a spiral tunnel on the slope of the *Le Creste* chain and follows the picturesque *Irno Valley*, viâ *Fratte* (also tramway from Salerno; extensive pre-Roman necropolis), *Pellezzano*, and *Baronissi*, the scene of Fra Diavolo's capture (p. 5). — *Mercato San Severino* and continuation to Avellino (for Montevergine), see pp. 252, 253.

The train as it proceeds beyond Salerno affords charming views of the gulf as far as Capri (r.) and of the mountains (l.). — 39 M. *Pontecagnano*. — 44 M. *Montecorvino*.

45½ M. **Battipaglia** (230 ft.; railway restaurant; Alb. Tusciano, 16 beds), on the brook of *Tusciano*, is the junction for Paestum (see p. 202) and Reggio (see p. 290). About ¼ hr. N.E. is a *Castle* built in 1200 and restored by Prince Strongoli in 1920 (adm. by permit; view).

Paestum

The excursion to Paestum (¾-1 day; comp. p. 195) is most conveniently made from *Naples* by the non-stop tourist-express which runs thrice weekly in spring to Paestum (and back) in 2½ hrs. (1st class 80 *L.*, 2nd class 55 *L.*) Paestum is also an easy journey from *Salerno* (p. 199) or *Cava dei Tirreni* (p. 196).

RAILWAY (express to Battipaglia only, where we change, except by the tourist-train, see above) from *Salerno*, 25 M. in 1¼-1¾ hr. (19 *L.* 60, 13 *L.* 40, 8 *L.* 20 c.; return-ticket 33 *L.*, 23 *L.*, 14 *L.* 30 c.); from *Cava dei Tirreni*, 30½ M. in 1¾-2 hrs. (24 *L.*, 16 *L.* 40, 9 *L.* 90 c.; return-ticket 40 *L.*, 27 *L.* 50 c., 17 *L.*); from *Naples*, 58½ M. in 3-4 hrs. (44 *L.* 50, 30 *L.* 50, 18 *L.*; return-ticket 75 *L.*, 51 *L.*, 30 *L.* 50 c.). None of these fares includes the extra charge for the express train to Battipaglia. — ROAD, see p. 195; motorbus from Salerno to Paestum thrice weekly (there and back 30 *L.*).

ADMISSION free to the temples (state-owned; see p. xxvi); visitors carrying cameras are charged 2 *L.* The custodian's office is near the temple of Neptune. — During the 3-4 hrs. between the arrival of the early train and the departure of the first return-train in the afternoon there is ample time to visit the temples and to ascend the town wall to the E. of the Porta della Giustizia. Those who desire to see the ruins undisturbed by the stream of tourists must return by a later train (best light towards evening). — Buffet at the station during the spring at midday; otherwise provisions must be brought; wine in the small osteria at the cross-roads (10 min. from the station, near the entrance to the temples), also a spring. Good bathing beach near the Torre di Pesto.

From Naples viâ Cava dei Tirreni and Salerno to (45½ M.) *Battipaglia*, see pp. 195-201. — Beyond Battipaglia the RAILWAY TO PAESTUM (and Reggio) diverges on the right from the Brindisi line and traverses marshy coast-plains, here and there still used for pasturing buffaloes and other cattle, but mostly given over to cultivation since the beginning of the century. — Near (3½ M.) *San Nicòla Varco* (105 ft.) we have a distant retrospect (left) of Eboli (p. 273), the first station on the railway to Brindisi, while the white limestone cliffs of Monte Alburno (p. 273) appear in front (left). — Short of (8¾ M.) *Albanella* the line crosses the impetuous river *Sele*, the ancient *Silarus*, from whose vigorous springs the Apulian water-supply is derived (see p. 273). — 11 M. *Capaccio-Roccadáspide* (69 ft.). *Capaccio Vecchio*, with a well-preserved Romanesque basilica, lies 2½ M. to the E., *Capaccio Nuovo* (p. 203) 6¼ M. to the S.E. — At (13 M.) *Paestum* (Italian *Pesto*) we catch sight, to the right, of an angle of the old town-wall and of the temples behind. — Beyond Paestum the railway runs on along the coast to Reggio (R. 22).

Paestum (60 ft.), the Greek *Poseidonia* (city of Neptune), with its three ruined temples forming the most imposing relic of Greek architecture on the Italian mainland, was founded by Achaean Greeks from Sybaris about 600 B.C., on a limestone plateau 65-82 ft. above the sea and probably at that time covered with a thin layer of loam. In the 4th-3rd cent. the town was in possession of the Lucanians. After the defeat of Pyrrhus Poseidonia fell into the hands of the Romans, who in 273 B.C. founded

the colony of *Paestum* here. In the war against Hannibal the town remained faithful to Rome. At a later period it fell to decay, and as early as the reign of Augustus it was notorious for its malarious air. When the Saracens devastated Paestum in the 9th cent. the inhabitants fled with their bishop and the relics of St. Matthew (p. 201; which they are supposed to have preserved here since the 4th cent.) to the neighbouring heights, and there founded Capaccio Vecchio; but this also was destroyed in 1249 by Emp. Frederick II. and the inhabitants moved again to Capaccio Nuovo (p. 202). In the 11th cent. the deserted town of Paestum was despoiled by Robert Guiscard of its columns and sculptures, and it remained forgotten for many centuries, till the revival of interest in classical art in the 18th century.

Wagner & Debes, Leipzig.

The railway station is situated immediately to the E. of the ancient town, which lies in the middle of fields, near a few houses and a factory.

The **Town Walls*, about 3 M. in circumference, formed of blocks of limestone, are preserved almost entire. We enter by the *Porta della Sirena*, so called from a relief of a siren formerly visible on the keystone of the archway. Proceeding thence for 8 min. along the wall enclosing the Villa Salati, we reach the high-road, which traverses the ancient town from N. to S. Here suddenly opens the view of the ruins: to the left are the temple of Neptune and the so-called Basilica, and to the right the temple of Ceres. Adm., see p. 202.

The ***Temple of Neptune**, 197 ft. long, and 80 ft. wide, with a stylobate of three steps, almost identical in plan with the

temple of Zeus at Olympia, is one of the noblest specimens of pure Greek architecture of the middle of the 5th cent. B.C. At each end are six massive, fluted Doric columns, on each side fourteen, in all thirty-six (those at the corners being counted twice), 28 ft. high, 6½ ft. in diameter at the base, 4¾ ft. at the top. The proportions of the symmetrically tapering columns (practically without entasis), are simple but perfect. Those on the long sides incline imperceptibly at the top towards the interior, as otherwise the slope of the gable would have given them the appearance of tilting outwards. The temple proper, consisting of the elevated cella, with a pronaos and opisthodomos, is divided in the interior into three aisles by two rows of seven columns each (c. 3 ft. in diameter), with two rows of smaller columns above, which supported the roof. On the S. side five, and on the N. side three of these small columns are still standing. The stone is a porous calcareous sinter, quarried locally, to which age has imparted a mellow golden tone. The whole was once covered with stucco to conceal the imperfections of the stone; traces of it are still visible at the S.E. angle. The blocks were secured by leaden braces, still extant in places. Comp. p. liii. — In front of the E. façade is a crescent-shaped building, perhaps the relic of an oval temple dating from the time of the town's foundation. About 10 yds. to the E. are the remains of the sacrificial altar belonging to the temple, 33 ft. in length and 16 ft. in width, and 15 yds. farther on is a fragment of paving.

A little to the S. rises the grey-coloured ***Basilica** (a misnomer), the oldest temple of all. It is 178 ft. in length and 80 ft. in width, and has fifty columns (nine at the ends, eighteen at the sides), each of which is $21^1/_3$ ft. in height and c. 4¾ ft. in diameter at the base and 3 ft. at the top. The unusually rapid tapering of the shafts, the archaic bulging form of the capitals, and the gorge at the necks refer this building to the second half of the 6th cent. B.C. A series of columns in the centre divided the interior of the elevated cella into two halves. Portions of the terracotta casing of the architrave were discovered in 1907; it is still undecided whether the temple was dedicated to Poseidon or Demeter-Persephone. The E. façade is adjoined by an arc-shaped structure and two small square outbuildings. About 18 yds. from this façade is a triple foundation of stone-slabs, and 10 yds. farther on lies the sacrificial altar, which was 70½ ft. in length and 20½ ft. in width. Various prehistoric articles also were found in the vicinity.

About 300 ft. of the ancient *Main Street*, which ran from N. to S. about 30 yds. to the W. of these temples and about 3½ ft. below their level, were excavated in 1907. This road, c. 30 ft. broad, is paved with blocks of limestone and is flanked by raised side-walks. Near its S. extremity, to the W., are some vestiges of ancient houses.

Farther N. stands the small ***Temple of Ceres**, or of *Vesta* according to others, with six columns at each end and thirteen on each side. Length 105, width 45 ft.; columns 4 ft. in diameter at the base and 2¾ ft. at the top. The cella, which has now disappeared, reached right up to the roof. There is no opisthodomos, but the pronaos is doubled in size by an advanced row of columns. Ionic influences may be detected in this building, which is probably not so old as the other two temples. About 30 yds. to the E. are the remains of the sacrificial altar, 9 ft. in width.

Outside the N. gate, the *Porta Aurea*, was a *Street of Tombs*. Several of the tombs which have been opened contained Greek weapons and the mural paintings mentioned at p. 85.

To the S. of the Temple of Ceres, on the E. side of the high-road, are a *Chapel* and a small *Museum* of recently excavated objects, including important roof-terracottas and prehistoric utensils. The high-road then intersects an *Amphitheatre* of the Roman period, the rounded form of which is especially distinct on the right (W.).— To the left of the cross-road, immediately to the W. of its intersection with the high-road, some column-bases and drums belonging to a *Stoa* c. 165 ft. in length have been laid bare. A temple in the Corintho-Doric style, the so-called *Tempio della Pace*, was discovered to the right of the road, a little farther on, near the amphitheatre. Adjacent are the remains of a *Buleuterion* (council-house), terminating in a semicircle. — On the beach (good bathing), about ²/₃ M. to the S.W. of the *Porta di Mare*, or W. gate, stands the *Torre di Pesto*. The finest general View of the temples is obtained from the terrace of the tower to the E. of the *Porta della Giustizia*, on the S. side of the town wall, although the solemn spectacle is marred by some modern buildings. We may return along the walls, past the admirably preserved *Tower* at the S.E. angle, to the Porta della Sirena near the railway station.

Amalfi and Ravello.

High Roads to Amalfi (comp. the maps, pp. 194, 172). From *Salerno*, 15 M., by tram (to Vietri) and motorbus, or carriage all the way in 2½-3 hrs. (see p. 199). From *Cava dei Tirreni*, 14¼ M., by tram (to Vietri) and motorbus, or carriage (see pp. 196, 197). From *Vietri*, 12½ M., motorbus in 1¾ hr., fare 7 *L.* 75 c. (comp. pp. 199, 197). From *Sorrento*, 21 M., tram to Meta, thence motorbus, see p. 207. From *Castellammare*, 15½ M., viâ Agerola, see p. 175. — From Amalfi to Ravello, road, 3½ M., see p. 209.

Most of the roads were asphalted in 1928 and are suitable for walking, though the motor-traffic is considerable.

The Steamer Trip along the coast from Salerno to Amalfi (see p. 199) is very beautiful, especially in the reverse direction, in the middle of the day, and is even preferable to the drive by the road.

The ****High Road from Salerno to Amalfi**, completed in 1852, almost unsurpassed for magnificent scenery, is nearly the

whole way hewn in the cliffs of the coast and is frequently supported by galleries and vast viaducts 100-500 ft. above the sea. The slopes are generally somewhat bare but are in many places laid out in terraces planted with vines, olives, lemons, and other fruit-trees. The watch-towers, erected in the 16th cent. as a protection against pirates, are now partly converted into dwellings. Many of these towers were constructed in 1569-70 by Master Pignoloso Cafaro of Cava, including that of Bellosguardo at Amalfi, that of Revellino at Atrani, and those at Vettica Minore, Santa Maria de Ogliara, and Tumolo (Capo d'Orso).

From Salerno the road ascends, and near (2½ M.) *Vietri* (p. 199) it crosses the valley by a bridge. To the left in the sea rise two conical rocks, *I Due Fratelli*. On the hill to the right is *Raito* (p. 199). The next place (6 M.) is the fishing village of *Cetara*, picturesquely extending along the bottom of a narrow ravine, the first place where the Saracens settled. The road now ascends to the *Capo Túmolo*, whence a beautiful prospect of the coast on both sides is enjoyed, and descends thence by the *Capo d'Orso* (lighthouse at the bottom), where the fleet of Charles V. was defeated by Filippino Doria in 1528. Beyond the watch-tower *Torre di Badia* is a beautiful deeply-cut bay. Farther on, short of Maiori, is the *Torre di Salicerca*, at the mouth of the valley of Santa Maria, in which a path ascends to the monastery of Camaldoli dell'Avvocata (see p. 198).

11½ M. **Maiori** (49 ft.; Trattoría Raffaella Proto; steamer, see p. 199), a little town with terraced lemon-plantations and the ancient church of *Santa Maria a Mare*, lies at the mouth of the *Val Tramonti*, which is ascended by a carriage-road to Torre di Chiunzo and Pagani (see p. 196). At the beginning of this valley, on the right, high up, is the ancient ruined castle of *San Nicòla*. On the coast near Maiori (visit by boat) are a sulphurous spring and the *Grotta Pandona*, resembling the Blue Grotto at Capri.

12¾ M. **Minori** (131 ft.; steamer, see p. 199), a beautifully situated little place, once the arsenal of Amalfi, lies at the mouth of the sometimes turbulent *Reginolo*. In the piazza is a Moorish fountain. — The road to *Ravello*, mentioned at p. 209, diverges to the right near Atrani.

14½ M. **Atrani** (39 ft.) lies at the entrance to a ravine, on each side of which the houses rise picturesquely. Descending from the high-road, we pass under the viaduct to the church of *San Salvatore*, in the piazza, which possesses bronze doors of Byzantine workmanship of 1087 (covered; gratuity). Above Atrani is the village of *Pontone*.

A lofty rocky eminence, bearing the extensive ruins of the *Castello Pontone* (p. 209), separates Atrani from Amalfi.

15 M. Amalfi. — HOTELS (all with restaurant and view; in spring rooms should be secured in advance). ***Hôtel Cappuccini-Convento** (Pl. a; A. Vozzi), in the old Capuchin convent (p. 209) high above the town (193 easy steps; carrying-chair), with garden and famous view-terrace, 50 beds at 20-25, B. 6, L. 23, D. 27, P. 50-60 *L.*; ***Luna** (Pl. c; tablet to Ibsen), also formerly a convent, with picturesque cloisters and garden, at the E. end of the town, 45 beds at 20-25, B. 5, L. 18, D. 22, P. 35-40 *L.*; ***Santa Caterina**, outside the town, 8 min. from the W. end, on the left, above the sea, with garden, 50 beds at 16-20, B. 5, L. 22, D. 27, P. 35-60 *L.*; ***Marina Riviera** (Pl. d), on the Marina, 40 beds at 12, B. 4, L. 14, D. 17, P. 35 *L.*; **Italie** (Pl. e), on the Marina, plain but very good, 20 beds at 10-12, B. 4, L. 12, D. 15, P. 30-35 *L.*

CARRIAGES (including gratuities). To Ravello and back with one horse 35, victoria with two horses 50, landau 80 *L.*; to Cava dei Tirreni or Salerno, landau 100, victoria 65 *L.*; to Sorrento, victoria 90, landau 130 *L.* (comp. p. 179). Carriages, especially return-carriages, can often be obtained in the streets at lower rates. — MOTOR CARS about 3 *L.* per km. (previous arrangement advisable).

MOTORBUS to Vietri and Ravello, see pp. 199, 209; to Meta (p. 177), twice daily in 2½ hrs. (11 *L.* 75 c.). — STEAMER to Salerno and Capri, pp. 199, 185; ticket office in the middle of the Marina.

SEA BATHS in the harbour.

Geogr. Anst. v. Wagner & Debes, Leipzig

Boats about 10 *L.* per hr. (an expedition to the Grotta Pandona, p. 206, takes about 2½ hrs. there and back; the stalactite Grotta di Sant' Andrea lies only 10-15 min. from Amalfi; the Grotta di Santa Croce and the Mal di Ventre, a rock-arch, about ½ M. farther).

English Church (Oct.-Feb.) in the 'North Tower', near the Hotel Luna.

Amalfi (36 ft.), a busy little town with 5800 inhab., a small harbour, and various industries, is situated at the entrance of a deep ravine, surrounded by imposing mountains and rocks of the most picturesque forms. For many years it has been visited by foreigners (particularly the English) in spring and autumn, and in summer more by Italians (for sea-bathing). In winter also the climate is quite mild (mean temperature at midday 59° Fahr.). In the early middle ages it was an independent state and prosperous seaport, rivalling Pisa and Genoa, and numbered 50,000 inhabitants. In March 1924 much damage was caused here and in adjacent villages by landslips, but most of it has since been repaired.

Amalfi is mentioned for the first time in the 6th cent., when it enjoyed the protection of the Byzantine emperors; it afterwards became an independent state, of which the chief official eventually assumed the title of duke. The town was continually at variance with the princes of Salerno, and even defied the Norman sovereigns of Naples, till it was overcome in 1131 by King Roger, who then lent it his powerful support against the Pisans. For a long time Amalfi was the greatest commercial town on the coast, but in the 12th cent. the sea began gradually to undermine the lower part of the town, and a terrible inundation in 1343 proved still more disastrous. In the early middle ages the *Tavole Amalfitane* were recognized as the maritime law of the Mediterranean. According to tradition, *Flavio Gioia*, a native of Amalfi, invented the mariners' compass in 1302 (his statue, by Alfonso Balzico, was erected near the Piazza del Duomo in 1902).

From the Marina a short street leads to the small Piazza, on the right side of which rises the cathedral, approached by a broad flight of sixty-two steps.

The **Cathedral** or *Duomo* (*Sant'Andrea*) was rebuilt in 1204 in the Lombardo-Norman style. The interior was renewed at the beginning of the 18th cent.; the Gothic portico, built of alternate courses of black and white stone, was re-erected in 1865; and the façade was restored about 1890, and furnished with a mosaic gable designed by Domenico Morelli. — The campanile, with columns from Paestum and a dome of glazed brick, dates from 1276.

The *Bronze Doors*, executed before 1066 at Constantinople, with inlaid silver work, were presented by the wealthy Pantaleon (son of Maurus), whose grandson commissioned the bronze doors for the churches of San Paolo fuori le Mura (outside Rome; damaged in 1823) and San Michele on the Monte Santangelo (p. 245).

The Interior consists of a nave and two aisles, with a series of chapels on each side. Behind the chapels on the N. side is a third aisle, really a small independent church, connected with the N. aisle by several entrances. In the first chapel to the left is an ancient vase of porphyry, used as a font. — The choir contains columns from Paestum and two candlesticks decorated with mosaic. — From the aisles steps descend to the Crypt (generally open; when closed, verger 50 c.), where the body of the apostle St. Andrew has reposed since the 13th cent., when it was brought hither

from Constantinople. The relics, from which exudes an oily matter of miraculous power (manna di Sant'Andrea), attract numerous devotees (festival on Nov. 30th). The colossal statue of the saint, in bronze, by *Michelangelo Naccherino*, was presented by Philip III. of Spain. The altar was executed from a design by *Domenico Fontana*.

The *Cloisters (Paradiso), entered from the portico (to the left), were built in 1266-68 and used as a burial-place till the 16th century. Since their restoration in 1909 they have contained a small *Museum:* Madonna of the 15th cent., sarcophagus with the Twelve Apostles (14th cent.); sarcophagi from Paestum, with sculptures, badly damaged, representing the Rape of Proserpine and the Nuptials of Peleus and Thetis; columns from Paestum which supported the portal before the restoration of 1865 (see p. 208). — Mediaeval antiquities and objects of later date are to be exhibited in a new municipal museum.

The church of *Santa Maria Dolorata*, 300 yds. to the N. of the cathedral, likewise contains ancient columns.

On the steep slope above Amalfi on the W., visible from afar, is the old **Capuchin Convent** (now an hotel, see p. 207; 230 ft. above the sea), built in 1212 for the Cistercians, with fine cloisters and arcades (magnificent view). It is most conveniently reached by a flight of steps ascending from the road to the W. of Amalfi, ¼ hr. from the harbour. — On the slopes above the town to the E. appears the arcade of the *Cemetery* of Amalfi. The solitary round tower on the hill above belongs to the *Castello Pontone* (p. 206).

A cool and pleasant Walk may be taken in the narrow *Valle de' Molini*, or mill-valley, at the back of Amalfi, which contains eighteen paper-mills and macaroni factories. From the piazza we follow the main street for 4 min.; we then go straight on through the Porta dell' Ospedale, a covered passage opposite the fountain. After crossing the brook for the second time we ascend a winding path with steps, to the left, affording numerous views. — Other attractive walks may be taken to *Pogérola* (N.W. of Amalfi; ½ day) and through the streets of Atrani (p. 206). — For the new road (views) to Agerola (for Castellammare), see p. 176.

*From Amalfi to Ravello, 3½ M., road (motorbus; on foot in 1¼-1½ hr., carriage in 1 hr., see p. 207). The road diverges to the left from the coast-road, beyond Atrani (p. 206; ¾ M. from the Hotel Luna, p. 207), and ascends in long windings. It then descends a little and enters the beautiful valley of Atrani, the bottom of which forms a continuous orange-grove. It follows the valley until three mills are reached, and then again ascends to the right in windings to Ravello (road to Scala to the left, at the third bend; see p. 211).

Walkers have an alternative route as follows, although the longer carriage-road is in many respects preferable. Quitting the road at Atrani, we ascend the broad flight of steps on the left beside the church of Santa Maria Maddalena (7 min. from the Hotel Luna) and cross the little Largo Maddalena. We then ascend the steps on the right and continue straight on, through vaulted lanes and up steep flights of stairs (at first sometimes descending), to the valley of Atrani, where we rejoin the carriage-road. Beyond the three mills footpaths again cut off the windings of the road.

Ravello. — Plan, see p. 207. — Hotels. *Palumbo* (Swiss manageress), in a new building a little N. of the old episcopal palace (Pl. a), 70 beds at

20-25, B. 6, L. 20, D. 22, P. 40-50 *L.*, with garden and lovely view; **Belvedere* (Pl. b), in the former Palazzo d'Afflitto, with fine view from the garden, 50 beds at 20-22, B. 5, L. 22, D. 27, P. 40-50 *L.*; *Alb. del Toro* (Pl. c), Piazza del Duomo, with garden, 20 beds at 8-10, B. 4½, L. 12, D. 15, P. 20-25 *L.* — Good WINE.

Delightful walks in the environs, even in the hot season, which is tempered by cool breezes.

Ravello (1227 ft.), an old mountain-town, founded in the Norman period, possessed, in the zenith of its prosperity under the house of Anjou in the 13th cent., thirteen churches, four monasteries, numerous palaces, and, as tradition says, 36,000 inhabitants (now 1500 only). A visit to it is worth while, not only on account of its magnificent views, but also for its artistic interest, especially for those not already familiar with Norman-Moorish architecture. About 2-2½ hrs. should be devoted to it.

The Romanesque ***Cathedral** (*San Pantaleone*), founded in 1086 by Orso Pappice, the first bishop, was transformed in the baroque period. The bronze doors, with figures of saints and ornaments in relief, presented by the nobleman Sergius Muscetola, were made by Barisanus of Trani (1179; opened from the inside by the verger; on the outside they are concealed by wooden doors).

The INTERIOR is supported by ten columns, in place of the original sixteen. The magnificent **Pulpit*, in marble embellished with mosaics, resting on six columns supported by lions, was made by Nicola di Bartolomeo (of Foggia) and presented in 1272 by Niccolò Rufolo, husband of Sigilgaita della Marra. By the entrance to the pulpit is a beautiful female bust of 'Ecclesia', falsely said to be that of Sigilgaita Rufolo (comp. p. lxix). Opposite the pulpit is the *Ambo* (1131), in a simpler style, with a representation of the whale swallowing Jonah. In the choir is the episcopal throne, with mosaics. The *Cappella di San Pantaleone* (l.) contains the blood of the saint, which liquefies on July 27th (comp. p. 64). In the *Sacristy* are a St. Sebastian (l.) and a Mary Magdalene ascending into heaven (r.), both said to be by Andrea da Salerno, and a sadly damaged Byzantine Madonna. — The fine and well-restored CAMPANILE, dating from the 13th and 14th cent., stands in a vineyard (at the back of the church), which is not open to the public.

Turning to the left on leaving the cathedral, passing to the left of the fountain (pretty view of the old cypress-girt buildings), and walking for 100 paces between garden-walls, along the lane on the S. side of the cathedral, we reach the ***Palazzo dei Rufoli** (visitors ring at the second gateway on the right; adm. at 11, 2, 3, 4, and 5; 4 *L.* 10 c.), now the property of the heirs of Mrs. Francis Nevile Reid. This edifice, begun in the 11th cent. and continued in the Saracenic style about 1270 (comp. p. lxvii), is one of the most ancient palaces in Italy. Among its occupiers were King Charles II. of Anjou and Robert the Wise. In the centre is a fantastic little colonnaded courtyard. The tower, 100 ft. in height, contains three floors (restored). In the beautifully laid-out garden is a terrace (1115 ft. above the sea) commanding a delightful view. Wagner, who visited the place in 1880, here found his model for Klingsor's Zaubergarten (in 'Parsifal').

Another point commanding a very extensive view towards the sea is the ***Belvedere Cimbrone** (adm. 1 *L.*). From the fountain mentioned on p. 210 we proceed to the S. (l.) through an archway, then ascend through the porch of the church of *Sant' Antonio* (small Romanesque cloisters), pass the portal of the church of *Santa Chiara* to the left (view), and reach (8 min.) a door giving on the road. Thence we traverse the garden to the belvedere, passing the restored *Palazzo Cimbrone*.

Ascending between the cathedral and the Albergo del Toro, we turn to the left before (3 min.) the old episcopal palace (Pl. a), pass the Palazzo Confalone, and reach (3 min.) the Hotel Belvedere, opposite which is the church of **San Giovanni del Toro**, a Romanesque columned basilica transformed in the baroque period (key at the Hotel Belvedere; gratuity). This contains a fine mosaic pulpit of c. 1175, adorned with Persian majolica. On the pulpit-steps and in the crypt are well-preserved frescoes of scenes from the life of Christ (of somewhat later date). A side-chapel on the left contains a stucco figure of St. Catherine with her wheel (a delicate French work of the 14th cent.). — About 4 min. farther on (downhill) is the Piazza di Ravello (where the footpath ends, p. 209), with a fountain in the Norman-Moorish style, whence we enjoy a fine view of Scala (see below) on the W. and of Minori, Maiori, and the Capo d'Orso on the E.

A pleasant WALK of 2¼-3¾ hrs. may be taken viâ Santa Caterina, Campidoglio, and Minuto to Scala. From the Piazza di Ravello (see above) we follow the street towards the N., diverging to the left at (4 min.) the fountain, and keeping to the left, more or less on a level, along the slope. After 20 min. we descend through the chestnut-woods, cross the brook, and ascend on the other side. ¼ hr. *Santa Caterina*, with an old church containing six antique columns and capitals and another ancient capital now used as a base. We here ascend the second path to the right with steps and at the top descend again in the direction of the mountain, skirting a ravine. Farther on we follow a good path along the slope, commanding a fine view of Ravello and the gulf. After 20 min. we traverse the village of *Campidoglio*, with its two old churches, and in 7 min. more descend to the S. towards *Minuto*. The dilapidated old basilica of the Santissima Annunziata here (key kept by the parish priest) has ten large antique columns and mediaeval frescoes in the crypt. Shortly before reaching Minuto we turn to the left and in ½ hr. reach the village of *Scala* (1280 ft.; café). The large modernized cathedral contains an ancient pulpit resting upon four columns and ornamented with Cosmati work, and (right aisle) enamels of slightly later date. The crypt, which is borne by antique columns, contains the elaborate stucco monument of the Coppola family (1332) and a large wooden crucifix (16th cent.). The return-walk from Scala to Ravello by road takes 30-35 min., but there are various short-cuts.

Good walkers may return from Ravello to Amalfi by the following route: to (½ hr.) *Scala* and to the (17 min.) Annunziata of *Minuto*, see above; we then descend by a steep path with steps to (16 min.) *Pontone* (p. 206), whence we descend by a still worse path to (½ hr.) Amalfi.

**FROM AMALFI TO SORRENTO (21 M.; comp. the maps, pp. 194, 172; motorbus to Meta and tram thence, see p. 205; carriage in 3½-4½ hrs., see p. 207; best light early in the morning). — The

continuation of the coast-road to the W. of Amalfi, completed in 1895, vies in beauty and impressiveness with the E. section (pp. 205, 206). It leads below the Capuchin convent and pierces a small headland by means of a short tunnel. On the mountain-slopes, among olive-groves, vineyards, and orchards, lie the villages of *Pástena*, (½ M.) *Lóne* (the terminus of the mountain-road, mentioned at p. 176, and cart-track from Agerola), (1½ M.) *Véttica Minore*, and (2 M.) *Tòvere*. The road then rounds the *Capo di Conca*, on which lie (1¼ M.) *Conca Marini* and *Penna* (p. 176), passes high above the convent of Sant' Elia at *Furóre* (right) and the *Marina della Praia* (left), and reaches Praiano.

6¼ M. **Praiáno** (656 ft.; steamers, see p. 185) and *Vettica Maggiore*, which adjoins it beyond the *Capo Sottile*, are both rich in wine and oil. The road skirts the coast, passing the *Punta San Pietro* (chapel) and the ravine of the *Arienzo*, descending from Monte Sant' Angelo. High above is Montepertuso (p. 176).

11 M. **Positano.** — HOTELS. *Margherita*, outside the town, on the high-road (views), 12 beds at 12, B. 4, L. 12, D. 13, P. 25 *L.*, well spoken of; *Alb. Roma*, also on the high-road, but plainer. — *Pension Wulff*. — STEAMER see p. 185; tickets at the Villa sul Mare at the W. end of the Marina.

Positano (65 ft.), a little town of 1500 inhab., an important harbour under the Anjou dynasty, with its cubical houses perched on ledges in the precipitous cliff, presents quite an Oriental aspect. Eleven walled-up columns of a Roman temple were laid bare in 1921.

About 1½ M. beyond Positano the road descends again to the coast, along which it proceeds for about 2½ M., and then begins to ascend inland at the Scaricatoio (wharf). The old bridle-path is a short-cut for walkers. Fine view of the 'Isles of the Sirens', usually called *Li Galli*, which were fortified in the middle ages. The houses of *Geremenna* (Ristorante dei Due Golfi or Teresinella, unpretending but clean), at the highest point of the road (about 1050 ft.), are reached by a drive of 1¼-1½ hr. or a walk of 2 hrs. from Positano. The descent to (18 M.) *Meta*, on the road from Castellammare to Sorrento (see pp. 176, 177), through olive-groves and vineyards, affords beautiful views of the Piano di Sorrento (p. 177) and the Gulf of Naples.

21 M. *Sorrento*, see p. 177.

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The E. and S. parts of Lower Italy are less picturesque than the W. coast, as well as less replete with historical interest. But they are not devoid of attraction and have been endowed by nature with a considerable share of the gifts she has so bounteously lavished on other parts of Italy. In the Apennines climbers will find many opportunities of exercising their skill on the huge mass of the Gran Sasso d'Italia. Farther S., Benevento should be visited, on the S.E. coast Bari and its environs, Brindisi, and Lecce, on the S. coast Taranto. The finest scenery, culminating in untouched mountain-forests, is to be found in Calabria, still fairly free from tourist traffic.

The APENNINES, rising at a short distance from the coast, send forth a series of side-valleys, whose communication with the external world is maintained by means of the coast to which they descend. To the S. of Ancona, from about the 43rd to the 42nd degree of N. latitude, stretch the *Central Apennines*, embracing the four provinces of the *Abruzzi* (Chieti, Pescara, Teramo, and Aquila), the ancient *Samnium*. They culminate in the *Monti Sibillini* (8140 ft.), the *Gran Sasso d'Italia* (9560 ft.), and the *Maiella* (9170 ft.), groups which are connected by continuous ranges, and which are clad with snow down to the month of July. Moraines and corries denote their pristine glaciation. The mountains to the S. of 42° N. lat., receding gradually from the sea, are called the *Neapolitan Apennines*. The isolated *Monte Gargano* (3465 ft.), which projects into the sea, belongs geologically to the Dalmatian limestone plateau. Beyond this lies the Apulian plain, a large tract of pasture and arable land, bounded by an undulating district on the S. About the 41st degree of N. latitude the Apennines divide; the main chain, extending towards the S., forms the peninsula of Calabria; the lower chain (a limestone plateau), to the E., that of Apulia. The Apennines consist mainly of limestone, but among the *Calabrian Apennines*, to the S. of the valley of the Crati, the older formations of granite, gneiss, and mica-slate are common. The great fissures in this system — the valleys of the Crati and Mesima and the Gulf of Gioia — are the main scenes of the tectonic earthquakes (sometimes ten in a century) which afflict Calabria and the similarly constituted N.E. extremity of Sicily more heavily than any other part of Italy. In 1783 upwards of 32,000 persons perished in an earthquake; in 1908 (comp. p. 405) about 100,000.

The EAST COAST (*March of Ancona*, the *Abruzzi*, *Capitanata*, *Terra di Bari*, and *Terra d'Otranto*) is flat and monotonous and poorly provided with harbours. The villages and towns are generally situated on the heights and conspicuous at a great distance. Farther to the S., however, in the ancient *Apulia* and *Calabria* (comp. below), now included under the name *Le Puglie*, the coast scenery improves and there are three important harbours, those of *Bari*, *Brindisi*, and *Otranto*. As all the water disappears into the limestone plateau (see above), the inhabitants congregate round the few places where water is available, but the provinces of Foggia, Bari, and Lecce are now supplied by the Apulian Aqueduct (p. 273). The Ofanto and the Fortore, on the borders of the plain of Foggia, are the only rivers which supply water all the year round.

Of the SOUTHERN REGIONS, the former *Basilicata* (now the province of Potenza), the ancient *Lucania*, is beautiful only in the W., whereas *Calabria* is full of striking scenery. The latter was known in antiquity as the *Ager Bruttiorum* and the name Calabria, originally applied to the S.E. peninsula, was not transferred to it until the middle ages. The shores of the Gulf of Taranto, whose waters bound both of these regions, were once studded with numerous Greek colonies, and the whole district bore the name of *Magna Graecia*, but the traces of that epoch are now scanty.

The intellectual culture of the middle ages rarely met with success in these parts. The interior of the country, where the women still wear their old-fashioned costumes, as in Sardinia, now maintains communication, to some degree, with the outside world by means of railways, roads, and seaports. Brigandage was rampant here until its tardy suppression in 1877; education and hygiene are imperfect and most of the land still belongs to the nobility (latifundia). The fields once extolled by Sophocles for their richness and fertility now lie barren, beneath the dismal sway of the malaria. In Italy the disease is most widespread in Sardinia, then in the Basilicata, Sicily, and Calabria (comp. p. xxii). The planting of eucalyptus-trees, and the wire-gauze placed over the windows as a protection against the mosquito have failed to cope satisfactorily with the problem. During the last twenty years, however, the regular distribution of quinine has improved the general standard of health, so that stretches of land are once more being cultivated. Emigrants returning from America with their savings have formed a nucleus of small-holders. Further amelioration of agricultural conditions is expected to result from the co-operative societies inaugurated in 1923 for drainage purposes; and the collecting-basins and power-stations constructed in the Sila Mts. (p. 288) not only promote the incipient industrial activity of distant towns but also facilitate the regular irrigation of the neighbouring districts.

Tolerable inns are to be found only in the larger towns, which should therefore be selected as headquarters for day-excursions among the neighbouring villages. Most of the mountain-villages have no other attraction than the picturesque appearance they present to the traveller passing far below them. Travellers wandering off the beaten track should be provided with letters of introduction to some of the principal inhabitants. Information may usually be best obtained in the chemists' shops ('farmacie'). In places destitute of hotels the visitor must seek the hospitality of the parish priest or of a private resident.

Motorbus services, though still rather inadequate, now run along the main roads of communication and connect the railway stations with the neighbouring towns and villages.

12. From Terni to Sulmona through the Abruzzi.

Railway (no express), 102 M. in 7½ hrs. (77 *L.*, 52 *L.*, 30 *L.* 50 c.). Fine views beyond Antrodoco (p. 216).

Road, 106¼ M. — 24¾ M. *Rieti* (1319 ft.; see below). — 61½ M. *Aquila* (2015-2365 ft.; p. 217). — 106¼ M. *Sulmona* (1322 ft.), see p. 227.

Terni, and thence viâ (10 M.) *Marmore*, the station for the waterfall of the *Velino*, to (11 M.) *Piediluco*, see Baedeker's 'Rome and Central Italy'. — Beyond Piediluco the line follows the Velino, crossing the winding stream several times. — 17 M. *Greccio*.

Near Greccio station a bridle-path ascends to the *Santuario di Greccio* (2093 ft.), a convent with grottoes and chapels, erected on the spot where St. Francis spent Christmas with the shepherds in 1223.

25½ M. **Rieti** (1319 ft.; railway buffet; Alb. Croce Bianca; Alb. della Ferrovia), capital of a province, with 12,000 inhab., still partly surrounded by walls, lies on a fertile, mountain-girt plateau on the right bank of the Velino. Of the ancient *Reate*, once the capital of the Sabines, practically nothing remains. The *Cathedral* (1456) contains a statue of St. Barbara from designs by Bernini.

Fine view in front of the edifice. The *Pinacoteca* in the neighbouring Palazzo Comunale contains paintings by Antoniazzo Romano (Madonna and saints; 1464), Luca di Tommè (altarpiece in five sections; 1370), and others.

Excursions may be made from Rieti to the picturesque mountain scenery of the *Central Apennines*, though not unattended by difficulties on account of the indifferent character of the inns. A motorbus runs N. in 2¼ hrs. to (22¼ M.) *Leonessa* (3195 ft.; inn kept by Aloisi Gaspare), erected in a lofty mountain-ravine about the year 1252. From Leonessa we may go on (motorbus in 1½ hr.) to (12½ M.) *Cascia* (2050 ft.; Alb. della Posta), said to be the ancient seat of the Casci, or aborigines of the district. From Cascia a motorbus runs in ½ hr. to (7½ M.) *Serravalle*, on the new Spoleto-Norcia light railway (comp. Baedeker's 'Rome and Central Italy'). — The motorbus route from Rome to Rieti, Antrodoco (see below), Posta, and Amatrice (p. 220) roughly corresponds with the course of the ancient *Via Salaria*, which continued past Ascoli to the sea. — Another motorbus runs S.E. from Rieti, past the Monte Velino (p. 225), to *Avezzano* (p. 224; 53½ M. in 5½ hrs.), etc.

The **Monte Terminillo** (7260 ft.), 4½-5 hrs. N.E. of Rieti, may be easily ascended in summer viâ (1½ hr.) *Lisciano* (1990 ft.; guide obtained from the head-guide; riding practicable to the Rifugio) and the *Terminilletto* (6920 ft.; ¾ hr. from the main summit), with the Rifugio Re Umberto. The panorama from either the Rifugio or the summit is very extensive. From Antrodoco the ascent takes 7½ hrs., from Leonessa 6½ hrs.

From Rieti the line proceeds through a picturesque district in the valley of the Velino. The mountains are clothed with forest, and their lower slopes with vines and olives. — 31 M. *Cittaducale* (1525 ft.; Alb. Pace), founded in 1309 by Robert, Duke of Calabria, was formerly the frontier-town of the Neapolitan dominions. — 36½ M. *Castel Sant'Angelo*. About 1 M. to the W. are the sulphur baths of *Paterno*, the ancient *Aquae Cutiliae*, which were frequented by Vespasian, who died here in A.D. 79. The *Pozzo di Latignano*, the ancient *Lacus Cutiliae*, beneath the baths, was regarded by Varro as the central point or navel ('umbilicus') of Italy.

40½ M. *Antrodoco-Borgo Velino* (railway buffet). Antrodoco (1607 ft.; Alb. Europa), the Latin *Interocrium*, most beautifully situated on the Velino, ⅔ M. to the N.E. of the station, is commanded on the E. by the Monte Calvo (see below); on the hill is a ruined castle of the Vitelli. Excellent wine. — Several tunnels are traversed, one of which is spiral. Fine retrospects of Antrodoco. At (45½ M.) *Rocca di Fondi* we have a good retrospect of the Terminillo chain. — 49 M. *Rocca di Corno*. — 53 M. *Sella di Corno* (3265 ft.). — We next reach the watershed between the Tyrrhenian Sea and the Adriatic. The railway then descends into the valley of the *Aterno*. — 55½ M. *Vigliano*. — 59½ M. *Sassa-Tornimparte* (2200 ft.), on the site of the ancient *Foruli*. Between the last two stations we obtain a sudden view to the right of Aquila and of the Gran Sasso group, the formation of which is particularly fine as seen from this point. The summit of the *Monte Calvo* (6235 ft.) may be ascended hence in 4½ hrs. viâ (2½ M. to the N.W.) *Scoppito* (2730 ft.; inn; motorbus from Aquila).

64½ M. Aquila. — Inset PLAN, see p. 221. — The RAILWAY STATION (buffet) lies more than ½ M. to the S.W. of the Porta Romana; motorbus to the Via Garibaldi in ¼ hr. (1 *L.* 10 c.; hand-luggage 40 c.); cab 6 *L.*

HOTELS (all with trattoria). *Roma*, 38 beds, *Italia*, 50 beds, CorsoVittorio Emanuele 45 and 79, at both R. 10-14 *L.*; *Sole*, Via Fabio Cannella, R. 10-12 *L.*; *Rosetta*, Corso Vittorio Emanuele. — RESTAURANTS. *Tre Marie*, *Macallè*, both good, at the S. end of the arcade in the Via Tre Marie. — CAFÉS. *Eden*, *Moderno*, *Laetitia*, all under the arcade. — POST OFFICE, Piazza del Duomo. — Railway agent: *Patitucci*, Via Crispomonti 1, at the corner of the Piazza del Duomo. — Club Alpino Italiano: Corso Federico Secondo 38. — MOTORBUSES, see pp. 219, 220.

Aquila, or *Aquila degli Abruzzi* (2015-2365 ft.), the most important place in the four provinces of the Abruzzi and still encircled by its 14th cent. walls, has 20,000 inhab., spacious streets, and various industries. Its former prosperity, to which some imposing buildings still bear witness, was due to its wool-trade, which at one time extended beyond Italy but was eventually ruined by oversea competition. Owing to its lofty situation, abruptly overlooked on the N.E. by the Gran Sasso d'Italia (p. 221), it is a favourite summer-resort of the Italians. The town, founded as a check on papal encroachments about 1240 by Emperor Frederick II., who agglomerated several hamlets for the purpose, was destroyed by Manfred in 1259, rebuilt by Charles I., and maintained itself as an almost entirely independent republic, supported by the free peasantry of the district, until it was subdued by the Spaniards in 1529.

The main streets of Aquila are the Via Romana, with its continuation the Via Principe Umberto, and the Corso Vittorio Emanuele Secondo. The QUATTRO CANTONI, the small piazza embellished with an arcade at the intersection of these streets, is the busiest point in the town. In the arcade is the entrance to the *Library*, which possesses some fine choir-books. At the W. end of the arcade lies the PIAZZA PALAZZO, with a bronze statue of Sallust (p. 219), by Cesare Zocchi (1903), and the *Palazzo* of Margaret of Parma, daughter of Charles V. (1573; now a law-court).

Proceeding along the continuation of the Via Principe Umberto, to the S.E., we cross the Corso and follow the Via San Bernardino straight on to the church of **San Bernardino di Siena**, founded in 1452. The handsome, almost square façade was executed in 1527 by *Cola dall'Amatrice*, but, like those of all the earlier churches of the town, bears no relation to the rest of the building. In the interior, on the right, is the marble monument of the saint, by *Silvestro l'Ariscola* (1500-5). The fine marble tomb of Maria Camponeschi-Pereira (1496) to the left of the high altar is by the same artist. The 2nd chapel on the right contains a Coronation of the Virgin and a Resurrection by *Andrea della Robbia;* opposite is a wooden statue of John the Baptist by *Pompeo dell'Aquila* (16th cent.). Fine baroque ceiling and organ.

From San Bernardino we descend the ramp, follow the Via Fortebraccio straight on to the (7 min.) *Porta Bazzano*, and continue outside the gate to the (7 min.) former Celestine church of ***Santa Maria di Collemaggio**, founded about 1280 by Fra Pietro da Morrone (p. 228), who was here crowned Pope Celestine V. in 1294, but was forced to retire after four months and died in captivity in 1296. The Romanesque façade, inlaid with red and white marble, has three portals, each surmounted by a rose-window. Contiguous to the church is a machicolated tower. In the baroque interior, at the end of the right aisle, is the *Chapel of Celestine V.*, containing his Renaissance tomb (1517). His life and acts are represented on the walls of the aisles by the monk *Ruter*, a pupil of Rubens, better known as an animal-painter. — We now return through the street which leads from the church straight to the (6 min.) Barriera Collemaggio (fine view from the Via Gabriele d'Annunzio on the left) and through the *Giardino Pubblico* (with a trade school) to the Viale Francesco Crispi, the S.W. continuation of the Corso Federico Secondo.

The Via Césare Battisti, the third turning on the left in the Corso, leads to a small piazza in which rise the churches of *San Marco*, with a Romanesque façade, and *Sant' Agostino*, with a baroque façade. The Via di Bazzano, the next street diverging to the right from the Corso, brings us to the church of *Santa Giusta*, with a Romanesque portal and fine rose-window (inside, attractive choir-stalls).

The Corso farther on skirts the Piazza del Duomo, with the **Cattedrale** (*San Massimo*), founded in the 13th cent., frequently injured by earthquakes, and rebuilt in 1887 and 1928. It contains a monumental effigy of Cardinal Agnifili by Silvestro l'Ariscola (1480; to the right of the entrance) and a silver processional cross by Nicola da Guardiagrele (1434; in the sacristy). — Descending to the right past the cathedral we reach the church of *San Giuseppe*, containing the tomb of the Camponeschi family (1432), by Walter of Alemannia. On our left, about 120 yds. farther on, is the *Palazzo Dragonetti* (formerly *De Torres*), containing a picture-gallery (adm., in the morning, on request). Farther down are the church of *Santa Maria di Roio*, with a Romanesque façade, and, near by, at Piazza Felice Cavallotti 10 and 9, the private palazzi of *Persichetti* and *Rivera*, both with old paintings and majolica. Good view from the *Belvedere* (straight ahead, by the Via Belvedere). We return to the Piazza del Duomo by the Via Santa Chiara d'Aquila, past (r.) the church of *San Marciano*, with a Romanesque façade and a delicate relief of the Madonna by Silvestro l'Ariscola (on the side-portal).

Farther up the Corso, beyond the Quattro Cantoni (p. 217), on the left, No. 124, is the **Municipio**, with the *Museo Aquilano*.

In the first court are *Antiquities* from the neighbouring towns of Aveia and Peltuinum, which belonged to the Vestini, and from Amiternum (see below). The chief of these are a statue of Hercules and some fine reliefs (the marble calendar from Amiternum is in the Podestà's anteroom). The second and upper courts contain *Mediaeval* and *Renaissance Sculptures*. — First room: *Paintings* of the 15-16th cent. (notably those by Cola dall'Amatrice); wooden statue of *St. Sebastian* by Silvestro l'Ariscola (1478). Passage room: *Majolica of the Abruzzi*, the manufacture of which flourished mainly in the 17th and 18th cent. at Castelli (p. 240). Last room: *Coins, Small Bronzes, Church Plate, Choir Books*; *Embroideries* and *Lace* made at Aquila. — On the staircase are Roman inscriptions.

The next turning to the left from the Corso leads to *Santa Maria di Pagánica*, an edifice of 1308 with a fine Romanesque portal. — At the upper end of the Corso lies the little Piazza Regina Margherita, from which the Via Garibaldi diverges to the left and the Via del Castello to the right. At the other end of the Via Garibaldi, on the right, stands the church of *San Silvestro*, with Romanesque façade and side-portal. Returning by the Via Garibaldi, we descend the first turning on the left (Via del Guastro) to the *Hospital*, beside which is a small church with a Romanesque façade and a curious painted portal, showing the Madonna and saints in the tympanum, with praying angels above (15th cent.). To the N.E. of the hospital is the former convent of *San Basilio*.

If we follow the above-mentioned Via del Castello, then turn to the left (not out through the Porta del Castello, see below), we reach the **Castello**, a square castle with corner-bastions, constructed by the Spaniards in 1534 and surrounded by a moat. The bastions afford the best *View of the town and the Gran Sasso. (Application for admission must be made to the military authorities.) — Outside the Porta del Castello is the (¼ hr.) early-Renaissance convent-church of *Santa Maria del Soccorso*, with a façade of red and white marble. In the interior are the marble altar of the Madonna (15th cent.) and two tombs (1504, 1506), above one of which is a painting (Pietà).

To the S.E. of the station, inside the *Porta Rivera*, is the interesting *Fontana delle Novantanove Cannelle*, erected in 1272 and restored in 1744 and 1871, with sides of red and white marble, from which the water spouts through ninety-nine different masks.

Ascent of the *Gran Sasso d'Italia*, see p. 220.

FROM AQUILA TO CAPITIGNANO, 19¼ M., light railway in 1½ hr. The trains start at the main-line station and then run to the N.W. — 5 M. *San Vittorino* on the *Aterno*, a village occupying the site of the Sabine town of *Amiternum*, where the historian *Sallust* was born in 86 B.C. On an eminence once crowned by the ancient Arx, or citadel, stands an old tower with inscriptions and sculptures built into the walls. At the foot of the hill are remains of buildings of the imperial epoch. Remains of cyclopean walls (Murata del Diavolo) also have been found here; and below the church of San Vittorino are early-Christian catacombs. — At (16¾ M.) *Montereale* the railway bends to the E. — 19¼ M. *Capitignano* (2953 ft.).

HIGH ROAD FROM AQUILA TO ASCOLI PICENO, 72¾ M., motorbus to (35½ M.) Amatrice in 3½ hrs. (20 *L.* 35 c.), thence to (37¼ M.) Ascoli in

3¼ hrs. (21 *L.* 50 c.). — As far as (20½ M.) *Montereale* the road follows the light railway (p. 219) through the valley of the Aterno, and then passes through hilly country on the W. margin of the *Monti della Laga* (8054 ft.). — 35½ M. **Amatrice** (3133 ft.; Alb.-Rist. Italia), on the upper course of the Tronto, is an engaging little town of 7000 inhabitants. Many of the handsome church-doors date from the transitionary period between Romanesque and Gothic. Near the church of Sant'Agostino is a monument to the painter Cola dall' Amatrice (c. 1485-1547). Motorbus from Rome, see p. 216. — Beyond Amatrice the road descends along the Tronto, skirting the W. side of the *Pizzo di Sevo* (7946 ft.), then turns E. between the Pizzo di Sevo and the *Monte Vettore* (8130 ft.), the highest peak of the *Monti Sibillini*. — About 4½ M. beyond (42¾ M.) *Accumoli* (2815 ft.) we join the pass-road from Norcia (see Baedeker's 'Rome and Central Italy'; motorbus from Norcia to Arquata, 26¾ M. in 2 hrs., fare 13 *L.* 25 c.). — 51½ M. *Arquata* (2362 ft.; Alb. Blasi), with a restored castle. Monte Vettore (see above) is ascended from here in 4½ hrs. (with guide). — 59½ M. *Acquasanta* (1286 ft.; Alb. Adriatico & Roma), a bathing-place already frequented by the Romans ('ad Aquas'), with warm sulphur-springs. — 72¾ M. *Ascoli Piceno*, see p. 237.

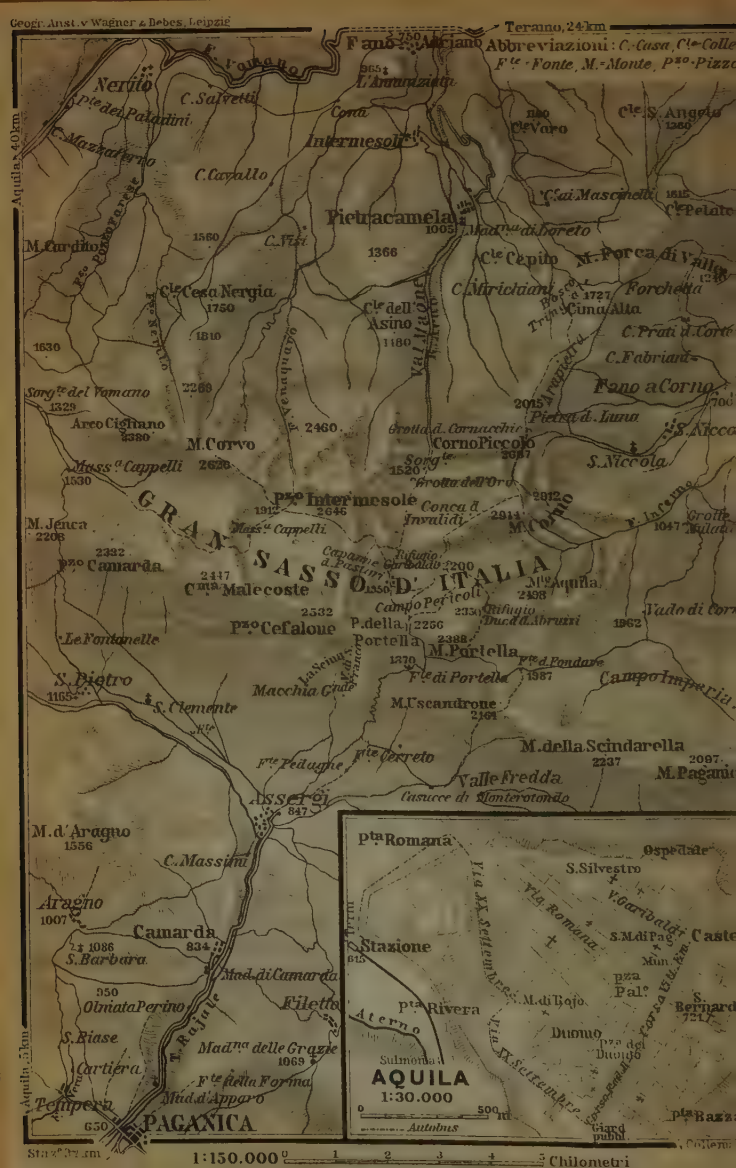
About 28 M. from Aquila (motorbus in 3 hrs.) is the summer resort of *Castel del Monte* (Hotel Campo Imperatore, good, 28 beds at 8-16, P. 25-36 *L.*; Alb. Vittoria), situated on the slope of the Gran Sasso, 4230 ft. up. — Motorbus from Aquila to *Assergi*, see below, viâ *Celano* to *Avezzano*, see p. 226, to *Teramo*, see p. 240.

Beyond Aquila the RAILWAY to Sulmona traverses the valley of the *Aterno*, which is here very beautiful. Pretty retrospective view of Aquila. To the N. is the Gran Sasso d'Italia. — 69 M. *Pagánica*, 2 M. from the village of that name (p. 221). — 81 M. *Fontecchio*, perched high up on the rocks to the left (2280 ft.). The valley contracts. — 84 M. *Beffi*, with a large castle to the left. — The train rapidly descends. — 90 M. *Molina*. Then three long tunnels; part of the line lies high above the river. — 95 M. *Raiano* (p. 227).

About 1¼ M. to the N.E. of Raiano, to the right of the road to (2½ M.) Corfinio (p. 231), lie the ruins of **Corfinium**, once the capital of the Paeligni. In 90 B.C. it was constituted the federal capital of the Italiots during their struggle against the Romans for independence and called *Italica*, but a few years later it had to succumb to the Romans. — About ⅔ M. farther on, ⅓ M. from the village of Corfinio, to the right of the road, is the cathedral of *San Pelino*, a basilica of the 12th and 13th cent., with its main apse in good preservation (key from the Canonico, at Corfinio). The interior is entirely baroque, except for the fine old pulpit (1170). The coeval chapel of Sant' Alessandro, to the S. of the church, incorporating antique materials in its walls, contains a small museum of antiquities from Corfinium.

At Raiano the railway leaves the Aterno and begins to ascend the luxuriant valley of its tributary, the *Gizio*. To the E. is the Maiella chain, and to the W. the hills enclosing the Lago di Fucino. — 102 M. *Sulmona*, see p. 227.

ASCENT OF THE GRAN SASSO D'ITALIA. — This excursion requires 1½-2 days, there and back. — FROM AQUILA TO ASSERGI (p. 221) motorbus (in the afternoon) in 1 hr. (4 *L.* 90 c.), carriage in 2½ hrs. (40 *L.*), motor-car in ½ hr. (40-70 *L.*); thence we proceed with a *Guide* (Giovanni, Francesco, and Bernardino Acitelli, all at Assergi): to either of the two shelter-huts and back 30 *L.*, for the day, to the summit of the Corno Grande


Geogr. Anst. v. Wagner & Debes, Leipzig
Teramo, 24 km
Aquila, 40 km
Aquila, 5 km
Abbreviazioni: C. Casa, Cle Colle
Fte Fonte, M. Monte, Pzo Pizzo
Fano Adriano
L'Annunziata
Nerito
Pte dei Paladini
C. Salvetti
Cona
Intermesoli
Cle Varo
Cle S. Angelo
C. Mazzaferro
C. Cavallo
Pietracamela
Madna di Loreto
Cle Cepito
M. Forca di Valle
M. Curdito
C. Visi
Cle Cesa Nergia
C. Mirichiani
Forchetta
Cle dell' Asino
Cima Alta
C. Prati d. Corte
C. Fabriani
Fano a Corno
Sorgte del Vomano
Arco Cigliano
M. Corvo
Grotta d. Cornacchie
Corno Piccolo
Pietra d. Luna
S. Niccola
Massa Cappelli
Sorgte
Grotta dell'Oro
Pzo Intermesole
Conca d. Invalidi
M. Jenca
Massa Cappelli
GRAN SASSO D'ITALIA
Pzo Camarda
Cma Malecoste
Campo Pericoli
Mte Aquila
Rifugio Duca d. Abruzzi
Vado di Cor
Pzo Cefalone
P. della Portella
M. Portella
Le Fontanelle
Fte di Portella
Fte d. Fondare
Campo Imperia
S. Pietro
S. Clemente
Macchia Gnde
M. Uscandrone
M. della Scindarella
Fte Pedagne
Fte Cerreto
Valle Fredda
M. Paganic
Assergi
Casucce di Monterotondo
M. d'Aragno
C. Massimi
Aragno
Camarda
S. Barbara
Mad. di Camarda
Filetto
Olmata Perino
S. Biase
Madna delle Grazie
Cartiera
Fte della Forma
Mad. d'Apparo
Tempera
PAGANICA
Pta Romana
Ospedale
S. Silvestro
Via Romana
V. Garibaldi
S. M. di Pag.
Stazione
Pta Rivera
Duomo
Pza del Duomo
Sulmona
AQUILA
1:30.000
Autobus
Pta Bazz
1:150.000
Chilometri

or Corno Piccolo and back, spending the night at the Rifugio, 85 *L.* — *Mules* (obtained from Antonio Faccia, known as 'Pilato', and others) 30 *L.* for the day (only as far as the shelter-huts).

Shelter-huts. *Rifugio Garibaldi* (7218 ft.), protected from the wind, on the Campo Pericoli (see below), built in 1885 and restored in 1926, with 16 mattresses at 15 *L.* each (5 *L.* for members of the Italian Alpine Club), caretaker in Aug. and September. — *Rifugio Duca degli Abruzzi* (7710 ft.; views), on the Portella arête, built in 1908, with 12 mattresses (caretaker in Aug. and Sept.; same prices). — Both huts are stocked with firewood, the latter with drinking water also in Aug. and Sept.; at other times provisions (never really unnecessary; including a share for the guide) must be brought from Aquila. Hut-keys are kept at Aquila, Assergi, and Rome (Vicolo Valdina 6). The ascent is best made in summer (from the end of July) or autumn, as in spring the snow is a great hindrance. — Special map of the Italian Alpine Club (1:80,000; with inset map on a scale of 1:25,000; 1887); ordnance survey map (1:50,000; comp. p. lxxix).

Travellers drive to **Assergi** viâ (3½ M.) *Bazzano*, (5 M.) *Paganica* (2130 ft.; see p. 220), and (8 M.) *Camarda* (2735 ft.), the last being reached by a narrow rocky ravine. Assergi (2780 ft.) is finely situated at the foot of the Gran Sasso. In the piazza is the little church of *Santa Maria Assunta*, with a 15th cent. façade and a 12th cent. crypt. Additional provisions and a guide are obtained in the rustic Alb. di Giacobbe. — From Assergi we walk or ride in 3½-4½ hrs. by a path (rough at first), which passes (2½-3 hrs.) a good spring (Fonte di Portella; 6135 ft.) and (¾ hr. farther; 7050 ft.) the bridle-path diverging (r.) for the Rifugio Duca degli Abruzzi (see below), to the *Passo della Portella* (7400 ft.), a narrow pass between the Pizzo Cefalone and the Monte Portella (p. 222), whence we survey the N. slopes of the Apennines as far as Ascoli. We descend and then reascend in ¾-1 hr. to the *Campo Pericoli*, inhabited in summer by shepherds, which may be reached also by a path ascending to the right, 5 min. beyond the head of the pass. Just beyond is the *Rifugio Garibaldi* (7218 ft.; see above), where the night is usually spent. A steep ascent of 2½-3 hrs. more, on foot, presenting no particular difficulty, but very fatiguing on account of the loose footing, brings us past a spring on the *Conca degli Invalidi* and finally the *Calderone* (a glaciated hollow) to the summit. Experts may avail themselves of the arête, which is reached after the first ½ hr. and is preferable in deep snow. — The bridle-path diverging to the right, ¾ hr. above the Fonte di Portella (see above), gradually ascends over grassy slopes below the Monte Portella to (1 hr.) the *Portella Arête*, a little to the E. of its highest point. Here stands the *Rifugio Duca degli Abruzzi* (7810 ft.; views; see above; ½ hr. below, to the S.E., is the Fonte delle Fontari, 6520 ft.). Hence to the summit in 3-4 hrs., either viâ the Rifugio Garibaldi or by leaving it on the left at first and then rejoining the route described above.

The ***Gran Sasso d'Italia**, culminating in the *Monte Corno* (9558 ft., or, according to another measurement, 9581 ft.), is the

highest peak of the Apennines. In formation it resembles the Limestone Alps of Tyrol, and on its elevated plateaux, which in the ice age were covered with glaciers down to 2296 ft. from the top, occur numerous funnel-shaped depressions ('doline') into which the rain and melted snow sink. The view is strikingly grand, embracing the whole of Central Italy, stretching on the W. beyond the Sabine Mts. and on the E. to the Adriatic Sea. The chief feature of the view, however, is the Gran Sasso itself, with the other ramifications of the Abruzzi. The other chief summits of the Gran Sasso group are the *Pizzo Intermesole* (8680 ft.; one peak here named after Pius XI. in 1929), the *Corno Piccolo* (8650 ft.; the most difficult climb), the *Pizzo Cefalone* (8305 ft.), the *Monte Aquila* (8195 ft.; the easiest climb, 1 hr. from either Rifugio; particularly fine view), and the *Monte Portella* (7835 ft.), to the E. of which stretches the broad *Campo Imperiale*.

The ascent of the Gran Sasso from *Teramo* (p. 240) is less convenient, though the mountain was first ascended from this point viâ Isola (by Orazio Delfico in 1794). We drive (motor-bus in the morning in 1½ hr., 9 *L.* 50 c.) by the Aquila road viâ Montorio up the valley of the Vomano to a point a little short of *Fano Adriano* (p. 240). We turn to the left here, by a road crossing high above the mountain-stream of the Arno, and ascend to (1¼ hr.) *Pietracamela* (3295 ft.; inns kept by L. Montanti and Antonio Trentini). The guide Luigi Paglialonga here has a key of the Rifugio Garibaldi (tariff as from Assergi). The ascent to the Rifugio viâ the Val Maone, past the source of the Rio Arno (4985 ft.) and across the Campo Pericoli, takes 4-4½ hrs.

The ascent from *Isola* (p. 240) is longer but passes through beautiful scenery; the direct route to the Monte Corno, viâ *Forchetta*, *Arapietra*, and the *Grotta delle Cornacchie*, takes about 9 hrs.

13. From Rome to Pescara viâ Avezzano and Sulmona.

RAILWAY, 149 M. (electric traction as far as Avezzano), express in 6-6½ hrs. (121 *L.*, 81 *L.*, 48 *L.*), ordinary train in 8-9 hrs. Views to the right as far as Goriano, then to the left.

ROAD, 138 M. — 20 M. *Tivoli* (761 ft.). — 35¾ M. *Carsoli* (1975 ft.; p. 223). — 71 M. *Avezzano* (2290 ft.; p. 224). — 99 M. *Castelvecchio Subequo* (1607 ft.). — 111½ M. *Pòpoli* (820 ft., p. 231; 10¼ M. to the N. of Sulmona). — 138 M. *Pescara* (13 ft.), see p. 241.

From Rome viâ Tivoli to (33 M.) *Mandela-Sambuci* (branch to Subiaco), see Baedeker's 'Rome and Central Italy'. — 38 M. *Roviano*. The railway now leaves the valley of the Teverone and ascends to the N.

40½ M. **Arsŏli** (1552 ft.; Alb.-Rist. Belvedere, 12 beds at 5-6 *L.*; Alb.-Rist. Rinascente, 6 beds at 5-6 *L.*), a small and attractively

situated town of 1500 inhabitants. From the S. side of the piazza we proceed to the *Cappella di San Rocco*, which lies in the Borgo San Rocco and contains frescoes of the beginning of the 16th century (the plague-stricken St. Roch is seen on the rear wall to the right of the Crucifixion). The *Castle* above the town, dating in part from the 11th cent., has been in the possession of the Massimi since 1574, and stands in a fine park. In the interior (shown on application by visiting-card) are two rooms with frescoes by the Zuccari (1573) and Marco Benefial (1724), a collection of old armour and furniture, a laboratory of the 16th cent. with its books and vessels, and a gallery of Roman beauties of the 18th century. The chapel-door shows Cosmati work.

Pleasant excursions may be made to the various picturesque hill-towns in the neighbourhood. Thus a road (motorbus to Vivaro 5 *L.* 25 c.) running first to the N. and then to the W. leads to (3 M.) *Riofreddo* (2198 ft.; see below), whence it goes on to the N., affording fine views, to (3 M.) *Vallinfreda* (2779 ft.) and (2½ M.) *Vivaro Romano* (2483 ft.; Alb. Peruzzi). — Another road runs to (3¾ M.) the Piano (and Osteria) del Cavalicre, which it reaches near *Oricola-Pereto* station (see below), and then ascends S.W. to (3½ M.) *Oricola*, the fine view from which is seen to best advantage from the tower of the Casa Nittoia (adm. on application). Or we may ascend S.E. through the valley of the Fiume Secco to (3 M.) *Rocca di Botte*, with an abbey-church of the 13th cent., containing a fine pulpit and tabernacle in the Cosmati style (bridle-path to Santa Maria dei Bisognosi, see below, in 1½ hr.). About 2½ M. beyond Rocca di Botte lies *Camerata Nuova* (2660 ft.), whence we may ascend in 3 hrs. (even in winter) to the top of the *Monte Serra Secca* (5885 ft.), an admirable point of view (descent 2 hrs.; ascent from Santa Maria dei Bisognosi, see below, along the arête, about 3½ hrs.).

The train now threads a tunnel, passes (l.) the former abbey of San Giorgio (13th cent.), and reaches (41½ M.) *Riofreddo*. The village lies 1¼ M. to the W. of the railway; at the beginning of the village, to the left, stands the Cappella dell'Annunziata, containing frescoes of 1432. — A little to the N. of (43½ M.) *Oricola-Pereto* (see above) lay the Aequian town of *Carsioli*, the ruins of which were used in the middle ages to build Arsoli and Carsoli. High up on a hill (3410 ft.) to the S.E. lie the church and convent of *Santa Maria dei Bisognosi*, with paintings dating from 1488 (in a chapel behind the church) and a miraculous crucifix (visited on Sun. and on June 9th by many pilgrims from the surrounding districts; 3 hrs. from Carsoli by mule-path).

46 M. **Cársoli** (1975 ft.; Alb. Stazione, Alb. Italia; motorbus to Rieti, 36 M., see p. 215), commanded by a picturesque ruined castle. In the Piazza Corradino is the handsome Gothic *Palace of the Orsini*, dating from the 14th cent. and now used as barracks for the carabinieri. The modern *Chiesa della Vittoria*, near by, preserves side-portals of the 13th century. About 550 yds. to the S.W. of the station is the Romanesque cemetery-church of *Santa Maria in Cellis*, built of ancient masonry (frieze from a temple on the tower); it retains its old ambo and Easter candlestick

and a wooden door of 1132 with reliefs of scenes from the life of the Virgin.

The railway now ascends the narrow valley to (50 M.) *Colli di Monte Bove*, beyond which we reach the tunnel of *Monte Bove*, more than 3 M. long. — 53½ M. *Sante Marie* (3523 ft.). — We then descend to Tagliacozzo.

56½ M. **Tagliacozzo** (2500 ft.; Alb. Ciamei, in the Via Cappuccini, 30 beds at 8-15, P. 22-32 *L.*), a small town, visited as a summer resort, is situated at the mouth of a deep ravine, in which the *Imele* reappears after a brief subterranean course. From the handsome piazza, which is surrounded by palazzi (Palazzo Mastroddi, etc.), the streets of the town ascend steeply. Here are the *Palazzo Ducale* of the 13-15th cent., now in the possession of the Barberini and partly restored and fitted up (key opposite), and the churches of *San Francesco* and the *Santissima Annunziata*, both with Gothic portals. About ¾ M. above the town is the little Lombard church of *Santa Maria del Soccorso* (several times altered), and ¾ M. farther is the ruined *Castle*, commanding a fine view. — The sources of the *Liris* lie 7 M. to the S., near *Cappadocia*. Battle of Tagliacozzo, see below.

The train now enters the fertile *Campi Palentini*, the most beautiful part of the ancient territory of the Marsi, surrounded by lofty mountains, the highest of which, the double-peaked *Monte Velino* (p. 225), to the N.E., is visible even from Rome. — 61½ M. *Scúrcola Marsicana* (2540 ft.), dominated by an old castle of the Orsini (fine view). In the church of Santa Maria near the castle is an old carved wooden figure of the Virgin from the former Cistercian abbey-church of *Santa Maria della Vittoria*, which was built by Charles of Anjou in commemoration of the battle of Tagliacozzo. This abbey-church, however, was soon destroyed, and its ruins lie about ⅔ M. to the N.E., at the point where the high-road crosses the Salto. Beyond the Salto extends the battle-field, where, on Aug. 23rd, 1268, the young Conradin, the last of the Hohenstaufen, after an initial victory, was defeated with his knights by Charles I. of Anjou, who had placed a part of his army in ambush (battle of Tagliacozzo; comp. p. xliv).

The train next crosses the *Salto*, the *Himella* of antiquity. — 63 M. *Cappelle-Magliano*. Ascent of Monte Velino, see p. 225.

66½ M. **Avezzano.** — *Railway Restaurant.* — HOTELS. *Italia*, at the railway station, 35 beds at 7-8 *L.*, *Vittoria*, Via Monte Velino, 26 beds at 9 *L.*, both with restaurants.

Avezzano (2290 ft.), a small town of 10,500 inhab., was destroyed by the earthquake of Jan. 13th, 1915, which ravaged the district of Marsica (around the Lago Fucino) and the valley of the Liris, causing the loss of 30,000 lives among the 372 communes affected. Avezzano has since been rebuilt. The *Palazzo*

Torlonia (near the municipal garden), at which a permesso to see the reclamation-works at the Lago Fucino (see below) is obtained, contains a collection of objects found in the lake, including three fragments of a large landscape-relief, which formed part of the decoration of the emissarium of Claudius (see below). — From Avezzano to Roccasecca (Naples), see p. 232.

About 4 M. to the N. of Avezzano, at the base of Monte Velino, lies the village of **Albe** (3330 ft.), the ancient *Alba Fucens*, destroyed by an earthquake in 1908, ¾ hr.'s walk from *Antrosano* (road to this point). It lay on the confines of the territories of the Vestini, Marsi, and Aequi, and, having received a Roman colony of 6000 souls in 303 B.C., it became a most powerful stronghold. Three summits (that to the N.E. occupied by the present village) were connected by a massive polygonal wall and each fortified in the manner of a castle. In ascending from Antrosano we pass extensive remains of this wall, and the castle of the Orsini, on the N. peak, incorporates some of the masonry of the ancient fortifications. On the S. hill is the Romanesque church of *San Pietro*, built within an antique temple, with remains of its façade (carved wooden doors of the 12th cent.), eight Corinthian columns of marble, and some Cosmati work. The key is obtained from the Arciprete at Albe, who exhibits also the treasures of the parish church of *San Nicòla* (13-16th cent.). On the Colle di Pettorino, or S.E. hill, is the hollow showing the site of the theatre; at the N.W. base, polygonal walls, and farther S.E. the hollow of the amphitheatre. Fine view.

The ascent of **Monte Velino** (8160 ft.) from Avezzano takes 1-2 days. From the station of Cappelle-Magliano (p. 224) a road leads viâ (½ M.) *Cappelle* and (2¾ M.) *Magliano de' Marsi* (2390 ft.; motorbus from Avezzano) to (5½ M.) **Rosciòlo** (2985 ft.), a village with a church built in the 13th and 15th centuries. About 1½ M. to the N. is the former abbey-church of **Santa Maria in Valle Porclaneta* (3300 ft.; key kept by the curé in Rosciolo), founded in the 11th cent., with an atrium, an apse of the 13th cent., an ambo by Robertus and Nicodemus (1150), an iconostasis, and a ciborium. From Rosciolo we ascend (with guide) a steep path through the Orticito valley (finer through the Vallone di Sévice, a little to the W., in 5 hrs.), to the (4½ hrs.) pass (Bocchetta di Sévice) between the *Monte di Sevice* (7730 ft.) and Monte Velino, 1-1½ hr. below the summit of the latter. — The ascent from *Massa d'Albe*, 3 M. to the N. of Cappelle village (see above; diligence), viâ Fonte Canale and the *Monte Cafornia* (7953 ft.), takes 5½ hrs. From Massa through the Valle Maielama to the Colle del Bicchero, 4½ hrs.; thence to the left to the (1½-2 hrs.) summit of Monte Velino, or to the right, over the Colle dell' Orso, to the (1½ hr.) *Rifugio Vincenzo Sebastiano* (opened in 1922) on the *Colletto di Pezza* (6791 ft.); key from the Italian Alpine Club at Rome (Vicolo Valdina 6) or from the club's skiing-hut at Ovindoli (p. 226), whence we may ascend through the Piano di Pezza to the Rifugio in 4½ hrs.

The now drained **Lago Fúcino**, the ancient *Lacus Fúcinus*, was once 37 M. in circumference and 65 ft. in depth. Owing to the want of a regular outlet the level of the lake was subject to great variations, which were frequently fraught with disastrous results to the inhabitants of the banks. Attempts were therefore made to drain the lake in classical times, but this object was not finally accomplished until last century. The tunnel or emissarium on the S.W. side, 3½ M. long and 5-18 sq. yds. in section, inaugurated in A.D. 52 by the Emp. Claudius, was for many centuries the most gigantic undertaking of the kind, but it fell into ruins

owing to serious errors in construction. In 1854 Prince Alessandro Torlonia undertook the draining of the lake, subject to his becoming proprietor of the site when dry, and the work was finally completed by French engineers in 1875 at a total cost of 43 million gold francs. The reclaimed and now intensely cultivated area (65 sq. M.), the largest inland lake ever drained by artificial means, is 12½ M. long by 7 M. broad; at its lowest point it is 2150 ft. above sea-level, and at its highest 2195 ft.

A drive to (5¼ M.) **Luco** (2198 ft.), the ancient walled *Lucus Anguitiae* (the Romanesque church of Santa Maria, well restored since 1917, occupies the site of the temple), will afford the traveller a good opportunity of inspecting the drainage operations (permesso necessary, see p. 225) and the new outlet (*Incile*), 3 M. to the S. of Avezzano, which is 4 M. long and 24 sq. yds. in section and takes the place of the old emissarium. — Motorbus from Avezzano viâ Luco and Trasacco to *Villavallelunga* (3297 ft.; quarters at Palozzi's), in the national park (p. 229).

From Avezzano to Aquila, 38½ M., fine high-road (motorbus in 3½-4 hrs., fare 22 *L.* 25 c.). The road runs N.E. along the N.W. margin of the lake-basin to Celano (see below), then N., between Monte Velino and *Monte Sirente* (7707 ft.; climbed from Rocca di Mezzo viâ Rovere in 5 hrs.), to the winter sports resort of (13½ M.) *Ovindoli* (4534 ft.; Alb. Monte Velino, new; ascent of Monte Velino, see p. 225) and (19¼ M.) *Rocca di Mezzo* (4360 ft.; Alb. del Sirente). Farther on we traverse the valley and zigzag down the N.E. slope of *Monte d'Ocre* (7237 ft.), finally crossing the Aterno valley. — *Aquila*, see p. 217.

Motorbus from Avezzano to *Rieti*, see p. 216.

The railway rounds the N. side of the lake-basin. — 68½ M. *Paterno-San Pelino.*

72½ M. **Celano** (2820 ft.; Alb. Centrale, Via della Stazione; Alb. Fucino, 18 beds at 8-10 *L.*; Alb. Aquila), a town with 8300 inhab., rebuilt in 1227 after its destruction by Emp. Frederick II., is beautifully situated on a hill, 1¼ M. to the N. of the station (2410 ft.; motorbus). It possesses handsome but damaged Romanesque-Gothic churches. The *Castle*, erected in 1392-1451, commands a beautiful view. Celano was the birthplace of Thomas of Celano (died c. 1255), a follower of St. Francis and the supposed author of the celebrated Latin hymn, 'Dies irae, dies illa'.

To the E. of Celano are the *Gole di Celano*, a romantic gorge accessible only in dry weather (guide desirable on account of falling stones). A good path, diverging to the left from the road, just short of the Capuchin convent, 1 M. to the S.E., leads to the entrance in ¼ hr. Thence to the narrowest portions, ½ hr. — Motorbus from Celano to *Aquila*, see above.

Beyond (75 M.) *Aielli* the railway reapproaches the mountains. — 76½ M. *Cerchio* (2533 ft.). Tunnel. — 78½ M. *Collarmele* (2706 ft.), in the narrow valley of the *Giovenco*. — 81½ M. *Pescina* (2802 ft.). The little town (2624 ft.; Alb. del Sole), 1¾ M. to the S. of the station (motorbus 1 *L.* 50 c.), is the seat of a bishop and the birthplace of Cardinal Mazarin (1602-61), the celebrated statesman.

The village of *Sambenedetto*, 2½ M. to the S.W. (motorbus 2 *L.*), occupies the site of *Marruvium*, the capital of the Marsi, sparse remains of which are still visible. The church of Santa Sabina has a fine Romanesque portal. — Motorbus from Pescina to the S. to *Pescasséroli*, see pp. 229, 230.

84½ M. *Carrito-Ortona* (2939 ft.).

A motorbus (11 M. in 2 hrs., fare 6 *L.* 30 c.) ascends the upper valley of the Giovenco, to the S., viâ (3 M.) *Ortona de' Marsi* (3428 ft.; Pecce's albergo), picturesquely perched on an isolated rock, and traverses the 'national park' (p. 229) to *Bisegna* (3970 ft.).

The train now penetrates the central ridge of the Abruzzi (2979 ft.) by the tunnel of *Monte Curro* (2 M. 360 yds.). — From (88 M.) *Cocullo* (2855 ft.), in a bare upland valley, a road leads over the mountain to (3½ M.) Anversa (p. 228). — We now thread the tunnel of *Monte Luparo* (1 M. long) and cross the watershed between the valleys of Fucino and Sulmona.

92 M. *Goriano Sicoli*. — Beyond the following tunnel we obtain a *View of the valley of Sulmona. Nearly 1000 ft. below us lies Raiano Inferiore; farther off, Corfinio with the solitary cathedral of San Pelino (p. 220); in the middle distance, the isolated hill of Monte Cosimo (2210 ft.); in the background, the imposing mass of the Maiella. — The train now descends rapidly along the side of the valley, passing through several tunnels, to (96½ M.) *Prezza*. It then runs to the S.E. through the picturesque valley of the *Sagittario*, crossing that stream beyond (100 M.) *Anversa-Scanno* (1493 ft.; p. 228) by a two-storied viaduct of sixteen arches. — 102½ M. *Bugnara* (1414 ft.).

107 M. **Sulmona**, junction for Aquila (R. 12) and Caianello (p. 229).

The Railway Station (good restaurant) is 1 M. to the N.W. of the town (tramway 70 c., luggage 70 c.; one-horse carriage 5 *L.*). — Motorbus services, see p. 228 — Hotels. *Grand-Hôtel*, Viale Umberto Primo, opposite the municipal gardens, 65 beds at 9-14, B. 5, L. 10, D. 11 *L.*, *Italia*, Piazza Santa Croce (near the Piazza Venti Settembre), 45 beds at 10-12 *L.*, both good; *Nuovo Madrigale*, Via Paolina (opposite the Annunziata), 16 beds at 8-10 *L.*; *Monzù*, Viale Umberto Primo, at the entrance to the town, plain. — The strong wine of Sulmona ('vino cotto') is prepared by the addition of boiled grape-juice.

Sulmona (1322 ft.), with 16,700 inhab., the ancient *Sulmo* of the Paeligni, was the birthplace of Ovid (43 B.C.-A.D. 17), who was much attached to this his 'cool home, abounding in water'. It is picturesquely situated, being commanded on two sides by the majestic groups of the Gran Sasso and the Maiella, and still contains several old buildings of architectural interest in spite of the ravages of the earthquake of 1706.

In the Viale Umberto Primo, facing the Giardino Pubblico, to the left as we walk from the station, stands the *Cathedral* (San Panfilo), repeatedly rebuilt, with a Romanesque crypt and Gothic portal. In 1908 it was redecorated by Tedeschi (Resignation of Celestine V.; see p. 218). In the treasury are some beautiful mediaeval works in gold (admission on application). The Corso Ovidio, continuing the Viale, traverses the inner town. To the right, in the Via Ercole Ciofani (No. 67), is the *Palazzo Tabassi*, with a Gothic window and portal, carved, according to the in-

scription, by Mastro Petri da Como (1448). Farther on, to the right, in the Corso Ovidio, are the church and palace of *Santa Maria Annunziata*, now used as a hospital. These buildings, begun in 1415 and probably continued by a Lombard pupil of Bramante, show an interesting mixture of Gothic and Renaissance details. The church-treasury contains some fine mediaeval works in gold. In the courtyard is a staircase leading to the small *Museo Peligno*, which contains excavated objects, coins, antique and mediaeval inscriptions, architectural fragments, reliefs, and paintings. Beyond the Annunziata is the Piazza Venti Settembre, with a bronze monument to Ovid by Ettore Ferrari (1925); a bronze statue of Ovid, of the 15th cent., has been placed in the courtyard-wall of the grammar school adjacent on the N. — In the Via Panfilo Mazara, the next side-street on the right, is the church of *San Francesco della Scarpa*, built into an older church, a Romanesque portal of which is still preserved at the bend of the Corso Ovidio (r.) and serves as an entrance to the meat-market. Here, in the former monastery-court, to the right, is also the *Post Office*. Opposite the above-mentioned portal, to the left, are an aqueduct of 1256 and a tasteful Renaissance fountain (1474). Picturesque costumes are seen in the Piazza Garibaldi (to the E., on a somewhat lower level) at the Wed. and Sat. markets. Proceeding along the Corso Ovidio we cross the Piazza del Carmine (tram-terminus, see p. 227) and turn to the right to the Largo del Plebiscito, in which is the Gothic church of *Santa Maria della Tomba*, on the site of a temple of Jupiter (?; interior modernized in 1619).

If we take the wide high-road diverging to the right (N.) between the station and the town-gate, and then the fourth turning on the right (following the telegraph-wires), we reach (2½ M. to the N. of Sulmona) the former *Badia di Santo Spirito* (1125 ft.), first built in 1259-85 and now a prison. The church (no admission) contains a monument by Walter of Alemannia (1412) and some fragments of frescoes. About 2 M. farther on (to the right from the Badia, then to the left), on the hillside, are scanty remains of the foundations of a Roman building known as the *Villa di Ovidio*. On the steep rocks of the *Morrone* (6755 ft.), to the W. of the ruins, picturesquely situated, is the *Hermitage of Celestine V.* (4495 ft.; comp. p. 218).

From Sulmona to Scanno, 19¾ M., motorbus in 3 hrs. (9 *L.* 60 c.). The bus runs viâ (6¾ M.) Anversa-Scanno station (p. 227); beyond the junction with the side-road from this station is the power-station (33,000 kilowatts) for the Rome-Pescara railway. Just short of the village of (10 M.) *Anversa* (2001 ft.; Alb. del Sagittario), overlooked by a castle-ruin, the road from Cocullo (p. 227) joins ours on the right. Beyond Anversa we ascend the wild and rocky ravine of the *Sagittario* (to the left, above, *Castrovalve*), pass through the rocky gateway of *La Foce* to the reservoir of the power-station (capacity 38,850,000 c. ft.) and (15½ M.) *Villalago* (2953 ft.), and skirt the (16¾ M.) *Lake of Scanno* (3051 ft. above sea-level; 102 ft. deep, 247 acres in area), dammed up by a prehistoric landslide.

19¾ M. **Scanno** (3379 ft.; Hotel Pace, 70 beds at 10, P. 25-30 *L.*, well spoken of, Alb. Internazionale, 24 beds at 8-12 *L.*, both outside the village; Alb. Sagittario, in the village, plain; drinking-water better avoided), with 3000 inhab., is perhaps the finest point in the Abruzzi and has become

a favourite summer-resort. The women of Scanno wear a peculiar costume. Pleasant walks in the mountainous surroundings may be taken to the N.W. to the chapel of *Sant' Egidio* (¾ hr.), to the S.E. to *La Scaletta* (bridge over the Sagittario; 20 min.), etc.

Monte Amaro (9170 ft.), the highest summit of the *Maiella Mts.*, may be ascended from Sulmona in 7½ hrs. (guide 40 *L.*, mule 50 *L.*; key of the Rifugio kept at Taranta Peligna, 1¼ M. to the S. of Lama). Bridle-path from Campo di Giove (see below) viâ Fondo di Maiella, or, finer, by the path viâ the Vado di Cocci; on top is a refuge-hut of the Italian Alpine Club. The Monte Amaro may be ascended also from Caramanico (see p. 231); or in 6 hrs. (bridle-path) from *Lama dei Peligni* (2195 ft.; Alb. del Cavallone, 10 beds at 5 *L.*; Alb. Posta), which lies at the S.E. foot of the mountain and is served by motorbus from Palena (see below; 5½ M. in ½ hr.). From Lama we may make an excursion (1½ hr.) also to the *Grotta del Cavallone*, a huge stalactite cavern 4452 ft. up the E. slope of Monte Amaro (adm., including guide and illumination, 7 *L.*; the guide should be notified the previous evening). The cavern is known also as the *Grotta della Figlia di Iorio*, from Gabriele d'Annunzio's drama.

Monte Genzana (7139 ft.; rich in gentians) is ascended from Introdacqua (see below) in 4-5 hrs. by a path passing a Rifugio (5413 ft.) opened in 1924.

From Sulmona to Isernia and Cianello (Naples), 108 M., mountain railway in 6 hrs. (81 *L.* 50, 55 *L.*, 32 *L.* 50 c.); numerous tunnels and viaducts, varied scenery. — From Sulmona the railway ascends, viâ (1¾ M.) *Introdacqua* (comp. above), (8¾ M.) *Pettorano sul Gizio*, and (16 M.) *Cansano* (3281 ft.), to (19¼ M.) *Campo di Giove* (3491 ft.; see above; Alb. Monte Amaro; Alb. Monte Maiella), a village situated on a beautiful mountain-plateau. The church at the S. end of the village contains carved choir-stalls of the 16th century. Beyond Campo di Giove the line traverses for about 1½ hr. the 'Roof of Italy', where deep snow often lies for months in winter, while the temperature is chilly even in summer. The landscape is enlivened by woods and well-cultivated mountain-plateaux, and the villages are visited by Italians as summer resorts, as headquarters for mountain tours, and for winter sports. — Emerging from a long tunnel, we reach (27¼ M.) *Palena*. From the station (4124 ft.) viâ (6¼ M.) the village of Palena (2516 ft.) to Lama dei Peligni, see above. — 31 M. Station (4156 ft., the highest in Italy before the War) for *Rivisondoli* (4380 ft.; Alb. Reale, 42 beds at 12 *L.*) and *Pescocostanzo* (4577 ft.; Alb. Rapone, 20 R.), with the richly decorated church of Santa Maria del Colle.

33 M. **Roccaraso** (4022 ft.; Hotel Savoia, new, 60 beds at 12-15 *L.*; Palace Maiella, good, 50 beds at 12-15 *L.*), at the S. end of a former lake-bed. The parish church contains some Renaissance works, and the little theatre dates from 1698. At Roccaraso we are joined by the pass-road from Pettorano (see above) viâ the *Piano delle Cinque Miglia*. — At (38½ M.) *Sant' Ilario Sangro* (3402 ft.) the train begins the descent into the green valley of the *Sangro* (teeming with trout), the ancient *Sagrus*.

42¾ M. **Alfedena-Scontrone** (2880 ft.), station for (1¼ M.) *Alfedena* (3002 ft.; Alb. Aufidena; Alb. Gorizia), with remains of cyclopean walls, an antique necropolis, and a museum, perhaps the ancient *Aquilonia* to which the inhabitants of Aufidena (p. 230) afterwards removed. From Alfedena a motorbus (20½ M. in 2¼ hrs., fare 13 *L.* 50 c.) runs W., viâ (6¼ M.) *Barrea* (3497 ft.; Cera's albergo), whence we ascend the *Monte Petroso* (7372 ft.; in 5 hrs., fine woodland walk; the *Monte Meta*, 7352 ft., is 4 hrs. S.), and viâ (16¾ M.) *Opi* (4101 ft.), starting-point for the ascent of *Monte Marsicano* (7355 ft.; 4 hrs.), to *Pescasséroli* (3829 ft.; Alb. Pace, 17 beds at 12-15 *L.*, good; Alb. Vittoria; Alb. Alto Sangro), in the middle of the 'national park'.

The **Parco Nazionale degli Abruzzi** (108 sq. M.), a nature reserve inaugurated in 1923, extends from Opi along the upper valley of the Sangro to the mountains and to the N.W. as far as the Lago Fucino. It is noted

for its beautiful beech-woods, through which paths have been made for the convenience of visitors (ordnance survey map 1:25,000; 1926, 3 *L.*). A few chamois (Rupicapra rupicapra ornata), eagles, and bears (Ursus marsicanus) are still to be seen here. The N. part also is traversed by motorbus from Pescina (p. 226) to Pescasseroli (24¾ M. in 2¾ hrs., fare 16 *L.* 50 c.).

Beyond Alfedena the railway, returning along the E. slope of the Sangro valley, descends viâ (45½ M.) *Montenero-Valcocchiara*.

47¾ M. **Castel di Sangro** (2595 ft.). The town (Ranieri's Alb. Roma), with 4700 inhab., a fine cathedral, a ruined castle, and a museum (with a few Roman sculptures), is prettily situated at the foot of lofty mountains, on the right of the wide and rapid Sangro, and probably occupies the site of the ancient *Aufidena*. Below the castle are some cyclopean walls. Branch-line down the Sangro to San Vito, see p. 242. — The railway again ascends and penetrates the hills separating the valley of the Sangro from that of the *Vandra*, an affluent of the Volturno, by a tunnel 2 M. long. — 54 M. *San Pietro Avellana-Capracotta*. A motorbus runs N.E. in ¾ hr. (fare 7 *L.*) to (8 M.) the summer resort of *Capracotta* (4662 ft.; Hotel Vittoria; Hotel Monte Campo; Hotel-Pension Cimalte), situated on the saddle between *Monte Capraro* (5646 ft.) and *Monte Campo* (5397 ft.). — 59 M. *Vastogirardi*. — 62 M. *Carovilli-Roccasicura*.

From (62 M.) **Pescolanciano** (2500 ft.; Alb. Rossi) a light electric railway (23½ M. in 2¼ hrs.) runs N. viâ (6¾ M.) *Pietrabbondante* (Volpe's inn), with the ruins (theatre and temple; 2nd and 3rd cent. B.C.; partly exposed in 1926) of the Samnite *Bovianum Vetus*, and (11 M.) *Vastogirardi-Capracotta* (9¼ M. from Capracotta, see above) to (23½ M.) *Agnone* (2624 ft.; Alb. del Progresso; pop. 6300). — The main line next touches at (74 M.) *Carpinone*, junction for Campobasso (see below).

80 M. **Isernia** (1496 ft.; railway restaurant; Alb. Italia; Alb. della Stazione), the ancient Samnite town of *Aesernia*, formerly of importance on account of its strong situation on an isolated hill, now consists only of one long main street (pop. 8000). A few Roman remains are visible at the church of San Pietro and elsewhere, and also some remnants of the ancient polygonal walls. Onions are extensively grown here. Branch-line to Campobasso (see below). — 84½ M. *Sant'Agápito*; 88¼ M. *Monteroduni*, on the E. margin of the Volturno plain. — 91¼ M. *Rocca Ravindola*. Motorbus thence to (16 M.) *San Vincenzo al Volturno;* the crypt of the ruined Benedictine monastery (founded c. 700, ravaged by the Saracens in 880) is decorated with important *Frescoes of the 9th century. — 96¼ M. *Venafro*, the ancient *Venafrum*, a small town with a ruined castle, noted in Roman times for its oil (Horace, Odes ii. 6, 15). Some good sculptures and architectural fragments of the early imperial period were found in 1921 in the ruins called the 'Terme di Sant'Aniello'. — 99½ M. *Capriati al Volturno*. The village of Capriati lies 5½ M. to the N.E. of the station and 3¾ M. to the N.W. of *Prata Sannita* (1082 ft.), near which the small river *Lete* has been dammed to form a reservoir (2953 ft. above sea-level), the stream of which, with a fall of 1837 ft., provides the motive power for electric works supplying (together with those opened in 1926 at *Colli al Volturno*, 15½ M. to the N., below the sources of the Volturno) the Neapolitan industrial zone (comp. p. 41). — 104½ M. *Presenzano* (p. 20). — 108 M. *Caianello* (p. 20) is on the Rome-Caserta-Naples line (R. 2).

From Isernia to Campobasso, 36½ M., railway in 2½ hrs. (28 *L.* 50, 19 *L.* 50, 11 *L.* 75 c.). — To (6¾ M.) *Carpinone*, see above. — 11 M. *Sant' Angelo in Grotte*. — 15 M. *San Massimo*. — 18 M. *Boiano*, the ancient *Bovianum Undecimanorum*. — 20½ M. *San Polo Matese*. — 23 M. *Guardiaregia*. — 28½ M. *Vinchiaturo*, junction for Benevento (see p. 243). — 31 M. *Baranello* (p. 243). — 36½ M. *Campobasso* (p. 243).

Beyond Sulmona the Rome-Pescara railway bends back to the N. towards the valley of the Aterno, and traverses a fertile plain. — 110½ M. *Prátola-Peligna*. — Picturesquely situated on the

hills to the right is (111¾ M.) *Roccacasale*, with its castle. — 113 M. *Corfinio*, formerly *Péntima*. The insignificant village lies about 1¼ M. to the S.W. of the railway station (high-road; shorter foot-path to the left, then up the valley). From *Corfinio* to the cathedral of San Pelino and the ruins of Corfinium, see p. 220.

116¾ M. **Pòpoli** (820 ft.; Alb.-Rist. Pescara), a little town of 7050 inhab., situated at the junction of the roads from Pescara, Aquila, Avezzano, and Sulmona, is commanded by the ruined castle of the *Cantelmi*, who were once masters of the place. The *Taverna Ducale* (restored in 1923), in the middle of the town, was built between 1333 and 1377 as a place for the storage and sale of agricultural tithes. The adjacent *Taverna dell'Università* dates from 1574. A little above the town the Gizio and Aterno unite to form the *Pescara*, along which the railway descends till it approaches the sea.

118½ M. *Bussi* (1082 ft.), with aluminium and chemical works (cellulose and soda). The valley is enclosed on both sides by abrupt cliffs. Beyond a tunnel are two power-stations, the second being beyond Torre de' Passeri. — 125½ M. *Torre de' Passeri* (574 ft.; Alb. Centrale, 10 beds at 8 *L.*; Alb. Sempione), picturesquely situated. The abbey of ***San Clemente in Casauria** (open 10-11 and 3-4; visitors ring; gratuity), 1¼ M. to the S., was founded by Emp. Lewis II. in 871, the remains of Pope Clement I. (died c. 100) being interred there as a relic. The church, an unfinished basilica of the 12th cent. (comp. pp. lxvi, lxviii), somewhat disfigured by additions in the 15th cent., has been under restoration since 1927. It has a fine vestibule with quaint sculptures on the portal (c. 1180), and bronze doors (1190) on which the estates of the abbey are recorded. In the interior are a beautifully carved pulpit, an Easter candlestick, and fragments of a tabernacle (all of the 12-13th cent.). The crypt dates from the original building. Near it, on the right bank of the Pescara, is the site of the ancient *Interpromium*, relics from which are in the church.

129¾ M. *San Valentino-Caramanico* (495 ft.).

From the station a road commanding fine views (14¼ M.; motorbus in 1¾ hr., fare 9 *L.* 25 c.) runs to (13½ M.) *Caramanico* (see below), passing (4½ M.) *San Valentino* (1500 ft.) and (11 M.) *San Tommaso* (1689 ft.; the village lies on the right). The church of San Tommaso possesses a sculptured portal of the 12th cent. and some frescoes of the 13th. — **Caramanico** (1900 ft.; Grand-Hôtel Majella, good, with large bath-establishment, 100 beds at 10-15, P. 35-40 *L.*, Alb. Eden, both open June-Oct.) is a frequented sulphur-bath. In the church of *Santa Maria Maggiore*, with a portal by John of Lübeck (1470), is a gilded statuette of the Virgin, perhaps dating from the 11th cent., on a pedestal by Guardiagrele (p. 241). Monte Amaro (p. 229) may be ascended hence in 6-9 hrs.

131 M. *Alanno*. We follow the right bank of the Pescara. — 134 M. *Manoppello*. To the right on the hill is the secularized Cistercian abbey of *Santa Maria d'Arabona*, founded in 1208.

140½ M. **Chieti.** — The railway station (130 ft.) is connected by TRAMWAY (5½ M., in ½ hr.; fares 5 *L.*, 3 *L.*) with the town, which lies on the heights to the E. The terminus is in the Piazza Vittorio Emanuele, outside the cathedral. (Halfway to the town, 300 yds. short of the tramway station Tricalle, is an octagonal chapel of the Virgin built in 1317 on Roman foundations.) The motorbus from the station of Francavilla (p. 241) takes 1 hr. (fare 7 *L.*).

HOTELS. *Sole*, in the middle of the Corso Marrucino, the main street, 50 beds at 10-13, P. 25-30 *L.*; *Marrucino*, Corso Marrucino, 25 beds at 8-10 *L.*; *Vittoria; Moderno.* — *Rist. Melocchi.*

Chieti (1082 ft.), the early Italic *Teate Marrucinorum*, capital of a province, with 18,000 inhab., is a busy town, with some scanty remains of antiquity (amphitheatre, to the right from the S. end of the Corso, etc.), a few churches with mediaeval portals, and a small Pinacoteca in the Municipio (Piazza Vittorio Emanuele). From the Piazza Vittorio Emanuele (tramway, see above) in front of the modernized cathedral of San Giustino, near the N. end of the main street, a promenade leads round the town, affording magnificent views of the Maiella group, the course of the Pescara, and the hill-country extending to the sea (finest from the drill-ground at the S.W. end of the town, where also is situated the Celestine church of Civitella, with a Gothic portal). The Giardino Pubblico, to the S.E. of the last, is attractive. The order of the Theatines, founded in 1555 by Paul IV., who had been archbishop of Chieti, derives its name from this town.

FROM CHIETI TO PENNE, 29¾ M., motorbus in 3 hrs. (16 *L.* 25 c.). The road runs to the W. — 13 M. *Pianella* (720 ft.; Alb. Vittoria; motorbus from Chieti station in ¾ hr., fare 5 *L.*), where the church of San Michele Arcangelo possesses a portal and an ambo with sculptures by Magister Acutus (12th cent.). — 17½ M. *Moscufo* (805 ft.), ½ M. from which is the church of Santa Maria del Lago, with a carved ambo by Magister Nicodemus (1158). — 29¾ M. **Penne** (1436 ft.; Alb.-Rist. Rancascione, 14 beds at 7 *L.*), a little town of 4300 inhab., was the *Pinna* of the ancients and chief town of the Vestini, of which period various relics still exist. The town is built entirely of brick; many of the houses date from the middle ages. The Palazzo Aliprandi contains some fine Abruzzi majolica (p. 219). From Penne electric railway (opened in 1930) viâ (17½ M.) Montesilvano to Pescara Centrale (p. 241).

The valley of the Pescara gradually expands. Beyond (148½ M.) *Pescara Porta Nuova* (p. 241) the line crosses the river.

149 M. *Pescara Centrale*, see p. 241.

14. From Avezzano to Roccasecca (*Naples*).

RAILWAY, 50 M. in 2½ hrs. (fares 38 *L.* 50, 26 *L.*, 15 *L.* 40 c.). The trains (no expresses) connect with those of the Rome-Naples railway.

ROAD, 52¼ M. — 13½ M. *Civitella Roveto* (1696 ft.; p. 233). — 33½ M. *Sora* (863 ft.; p. 233). — 37¼ M. *Isola Liri* (712 ft.; p. 233). — 46½ M. *Arce* (820 ft.; p. 235). — 52¼ M. *Roccasecca* (672 ft.), see p. 17.

The passage of the valley of the Liris is one of the most attractive journeys in Italy.

Avezzano, see p. 224. The line quits the Fucino basin and tunnels through the Monte Salviano chain to (5½ M.) *Capistrello*

(2103 ft.), where the emissarium of the Lago Fucino (see p. 225) issues from the mountain. To the W. of the railway, beyond the high-road, are the electric works fed by the emissarium. The imposing pyramid of *Monte Viglio* (7075 ft.; ascended from Civitella, see below, in 5 hrs.; comp. p. 15), to the W. of the Liris, dominates the view. The railway descends through tunnels to the valley of the *Liris*, which rises at Cappadocia (p. 224), 7 M. to the N.W. The train crosses continually from one bank to the other. — On a height on the right bank lies (12½ M.) *Civitella Roveto* (1696 ft.; Mattei's inn), the capital of the *Val di Roveto*, as the upper part of the valley of the Liris, as far as Sora, is called. — 16 M. *Civita d'Antino-Morino* (1447 ft.). The village of Civita d'Antino, on the height to the left (2966 ft.), is the *Antinum* of the Marsi, with several relics of antiquity. To the right of the river lies *Morino* (1804 ft.), whence the fine waterfall of *Lo Schioppo*, 4½ M. distant, may be visited. The beautiful oak and chestnut woods have of late been freely cut down. — 20½ M. *San Vincenzo Valle Roveto* (1915 ft.), 1¼ M. to the left of the railway (1230 ft.).

23 M. **Balsorano** (1109 ft.). The village (1410 ft.; Trattoria Martinelli), about 1¼ M. to the E. (omnibus), has a château of the Piccolomini. To the W. rises the steep *Monte Pizzo d'Eta* (6683 ft.; laborious; guide necessary), which may be ascended in 5-6 hrs. viâ *Roccavivi* (1475 ft.).

As the train leaves the station we see to the left a château of Count Balsorano (see p. 234). The railway crosses the Liris twice and follows its left bank, through the well-tilled valley, as far as Arce (p. 235). The abundance of water produces a verdant freshness such as is rarely seen in warm climates. After the fifth tunnel the castle and town of Sora come into sight.

31 M. **Sora** (863 ft.; Alb. Roma, 20 beds at 8 *L.*; Alb. Liri; Alb. Trento & Trieste), a closely built town with 10,000 inhab., is situated in a plain on the right bank of the Liris. The Romans wrested the place from the Volsci and founded a powerful colony here in 303 B.C. Sora has often suffered severely from earthquakes, the last visitation being in 1915 (comp. p. 224). The *Cathedral*, standing on ancient substructions, is a Cistercian building of the 13th cent., lately restored. On the precipitous rock above the town (1768 ft.) are remains of polygonal walls and of a mediaeval castle. The town was the native place of several celebrated men and the residence of others (the Decii, Attilius Regulus, the orator Q. Valerius, L. Mummius, etc.). The learned Cardinal Caesar Baronius (1538-1607) was born at Sora. — Motor-bus viâ Isola Liri to Frosinone, see p. 234.

34 M. **Isola** *Liri* (712 ft.; Alb. Meglio, Alb. Macciocchi; carriage to Arpino in 1¼ hr.), a small town of 6000 inhab., standing, as

its name indicates, on an island in the Liris, consists of two parts, Isola Superiore and Isola Inferiore. The numerous waterfalls of the Liris and Fibrenus afford the motive power for several paper-mills (cartiere), the oldest of which was founded by M. Lefebvre, afterwards created Count of Balsorano. — The road leading from the station, from which the road to (4½ M.) Arpino diverges immediately to the right, impinges at right angles on the old main street, which runs N. and S. To the right is the villa of the Count of Balsorano, with picturesque waterfalls on the other side of the road (*Le Cascatelle;* key at the largest mill, belonging to the Società Cartiere Meridionali, to the N. of the town, on the San Domenico road, see below). — By turning to the left on reaching the main street we soon reach two magnificent *Waterfalls, 80 ft. in height, formed by the Liris in Isola Inferiore. The Cascata Grande, near the first bridge, is a perpendicular fall; the Cascata Valcatoio, on the W. (to the right beyond the second bridge), is broken into several arms.

About ¾ M. to the N. of Isola, in the direction of Sora, to the right of the high-road and near the confluence of the Liris and Fibrenus, lie the 12th cent. Cistercian church of *San Domenico* (now much restored) and the monastery founded by the Benedictine San Domenico Abbate, who was born at Foligno in 951. Hildebrand, afterwards Pope Gregory VII., was once a monk here. Here probably, in the delta of the Fibrenus, was situated the villa of *Arpinas*, the birthplace of Cicero, described by him in his treatise De Leg. 2, 3. The scene of the dialogue 'De Legibus' was the Insula Arpinas, which belonged to the estate. In the reign of Domitian the villa belonged to the poet Silius Italicus. Of the ancient bridge above the island, the 'Ponte Marmone', one of the three arches is still standing. — A road leads hence to the E., skirting the Fibreno, to (9½ M.) *Alvito*. A pleasant walk may be taken as far as the *Lago di Posta*, from which the Fibreno takes its rise; beyond, to the right, high up, appears *Vicalvi* (1935 ft.). We may reach the lake from the (4½ M.) *Ponte Tapino* by turning to the left along this side of the river, or we may go on 2 M. farther to the village of *Posta* (1410 ft.), on the other (E.) bank.

About 5½ M. to the W. of Isola, on the road to Frosinone (motorbus), lies the Cistercian abbey of ***Casamari** or *Santi Giovanni e Paolo di Casamari*, an admirable example of Burgundian early-Gothic (1203-17), which in its purity is paralleled in Italy by Fossanova (p. 4) alone. The atrium, church, cloisters, chapter-house, 'foresteria', and refectory (or granary; 12th cent.) are excellently preserved. At the convent are a museum and a dispensary, with liqueurs on sale. The large estate is managed by the community of 40 monks. The name preserves the memory of the birthplace of Marius at *Cereatae*, afterwards known as *Cereatae Marianae*. — About 1¾ M. farther on we are joined by a road from *Boville Ernica* (3 M. to the S.; motorbus from Frosinone viâ Giglio), where the restored abbey-church of San Pietro Ispano (12th cent.) contains some delicate baroque reliefs (SS. Peter and Paul) and an angel from the Navicella (Giotto's mosaic in the vestibule of St. Peter's, Rome). — At the Madonna del Giglio (1¾ M. farther) the road forks: right to (3 M.) *Veroli* (see p. 16), left to (6¼ M.) *Frosinone* (p. 16).

37 M. *Arpino* (880 ft.). The town, situated to the E. high above the valley, is reached from the station by road (2½ M.; motorbus 3 *L.* 10 c., down 2 *L.* 10 c.) or by a steep zigzag path (20 min.; to the N. from the station, through the valley).

13°
14°
Ancona
Chiaravalle
Cagli
Fabriano
Jesi
Loreto
Recanati
Macerata
Civitanova
Porto S.Elpidio
Porto S.Giorgio
Fermo
Gubbio
Perugia
Assisi
Foligno
Spoleto
Norcia
Ascoli Piceno
Amandola
Sarnano
Camerino
Tolentino
Giulianova
Teramo
Mosciano
Penne
Città S.Angelo
Pescara
Atri
Tortoreto
Grottammare
S.Benedetto del Tronto
Porto d'Ascoli
Pedaso
Cupra Marittima
MARE ADRIATICO

Arpino (1475 ft.; Alb. Aquila; Alb. Caio Mario), with 4000 inhab., is the ancient Volscian mountain-town *Arpinum*, seized by the Romans in 305 B.C. and celebrated as the home of Marius and Cicero. The carriage-road reaches the town on the N. side, beside a house falsely designated the residence of the painter *Giuseppe Cesari* (c. 1560-1640; more commonly known as the *Cavaliere d'Arpino*). A few yards farther on are the N. gate of the ancient wall (see below) and the piazza. On the school facing the Municipio are busts of Marius, Cicero, and Agrippa. At the W. end of the town, at the head of an abrupt slope descending towards the railway, stand the Castello and the small octagonal castle-church (1475 ft.; view), perhaps on the site of an ancient temple. — To the E. of the present town the Volscian wall, consisting of large irregular blocks of stone and interrupted at intervals by mediaeval round towers, ascends the hill to the small upper town of *Civitavecchia* (2055 ft.), which probably lies on the site of the ancient citadel. An easy footpath leads to the top in ½ hr. from the Piazza, passing to the right of Sant' Andrea. On the top are some fine cyclopean walls and the *Porta dell'Arco*, an antique gateway with a pointed arch (overlapping vaulting; the support is modern).

41 M. *Fontana Liri*. — 43½ M. *Arce* (820 ft.) occupies a picturesque situation below the ancient and mediaeval castle (1830 ft.; road up to the village of Rocca d'Arce, 1653 ft.), on the site of the *Arx Fregellana*, the older Fregellae (comp. p. 16), destroyed in the Latin War. — The line here quits the valley of the Liris and runs S.E.

50 M. *Roccasecca*, see p. 17.

15. From Ancona to Foggia (*Brindisi*).

RAILWAY, 200¾ M., express in 6½-7 hrs. (155 *L.*, 105 *L.*, 61 *L.* 50 c.), ordinary train in 10 hrs.; through-carriages Calais-Brindisi (41 hrs.). — The railway skirts the coast; the towns, generally situated inland, are connected with the main-line stations by branch-railway or motorbus.

ROAD, 299 M. (skirting the coast and railway as far as Ortona, thence winding inland). — 18 M. *Loreto* (416 ft.). — 40¾ M. *Porto San Giorgio* (10 ft.; see p. 236). — 73¼ M. *Giulianova* (200 ft.; p. 239). — 96½ M. *Pescara* (16 ft.; p. 241). — 109½ M. *Ortona* (229 ft.; p. 241). — 137½ M. *Casoli* (1240 ft.; p. 242). — 179 M. *Castel di Sangro* (2595 ft.; p. 230). — 200 M. *Isernia* (1496 ft.; p. 230). — 226¾ M. *Vinchiaturo* (2050 ft.). — 266½ M. *Volturara* (1640 ft.). — 287 M. *Lucera* (787 ft.; p. 245). — 299 M. *Foggia* (242 ft.), see p. 243.

From Ancona viâ (4 M.) *Varano* and (10 M.) *Osimo* to (15 M.) *Loreto*, see Baedeker's 'Rome and Central Italy'.

17½ M. *Porto Recanati* (16 ft.), a little town of 3350 inhab., is the station for Recanati, situated 7 M. to the W. (motorbus viâ Loreto in ¾ hr., fare 4 *L.*).

Recanati (961 ft.; Alb. Roma, 18 beds at 6-7 *L.*; Alb. Pace), with 5300 inhab., was a fortified and important place in the middle ages. We enter by the Porta Nuova, to the right of which, at the S. end of the town, is the palace of the *Leopardi* (adm. 9-12 and 2-5), containing the collections of *Count Giacomo Leopardi* (pp. 110, 111). The main street, to the left, traversing the town under various names, passes the churches of *Sant'Agostino* (left) and *San Domenico* (right), with Renaissance portals of 1484 and 1481. In San Domenico is a fresco of the Apotheosis of St. Vincent Ferrer, by Lorenzo Lotto. In the piazza are a marble statue of Leopardi and the handsome *Municipio*, which contains (1st floor) two good works by Lorenzo Lotto (Madonna enthroned, 1508; Transfiguration, 1512) and various mementoes of Leopardi, including his bronze bust by G. Monteverde (1898), death-masks, and portraits. The cathedral of *San Flaviano*, to the N., contains the unpretending tomb of Pope Gregory XII. (1417) and a good 15th cent. altarpiece (in the sacristy at the end of the left aisle). In the small church of *Santa Maria sopra Mercanti* is an Annunciation by Lorenzo Lotto (key at the Municipio). A walk round the town is recommended on account of the charming views of the Apennines and the sea.

The train crosses the *Potenza*. — 23 M. *Potenza Picena* (3000 inhab.) is named after a vanished Roman colony in the vicinity.

27 M. *Porto Civitanova* (10 ft.; Hotel Butteri), at the mouth of the *Chienti*. Railway to Macerata and Fabriano, see Baedeker's 'Rome and Central Italy'. The town of Civitanova Marche (508 ft.; Alb. del Genio; 2200 inhab.) lies 3¾ M. to the N.W. (tramway 1 *L.*). — The railway crosses the Chienti. — 31 M. *Sant' Elpidio a Mare*. The village lies 5 M. inland (motorbus 2 *L.* 50 c.). — The *Tenna* is next crossed.

36½ M. *Porto San Giorgio* (10 ft.; Hotel-Restaurant San Giorgio), with a handsome castle (1269).

FROM PORTO SAN GIORGIO TO AMANDOLA, 35½ M., light railway (to Fermo in 20 min.; 4 *L.* 25, 2 *L.* 35 c.), crossing the hill to the S.W. and then ascending the valley of the Tenna. — 6¾ M. **Fermo** (1046 ft.; Alb. Vittoria, near the Piazza) became a Roman colony (*Firmum Picenum*) after the beginning of the First Punic War. It is now a country town of some importance, with 8400 inhab. and the seat of an archbishop. At the *Porta San Francesco*, on the N.E., are remnants of the ancient cyclopean town-wall. The streets ascend somewhat precipitously to the height on which the piazza is situated. The *Municipio* here contains a piece of Flemish tapestry of the 15th century. In the *Biblioteca* are some inscriptions, antiquities, and paintings. On the Rocca stands the *Cathedral* (13th cent.), with a sculptured round window of 1348. In the vestibule is the Gothic monument of Giovanni Visconti (d. 1366), by Tura da Imola. Fine view of the Apennines and the sea. Near by are remains of the Roman *Theatre*. Beneath the church of *San Domenico* is an ancient cistern (key at the Municipio). — 35½ M. *Amándola* (1804 ft.; pop. 2800). Motorbus to Ascoli Piceno, see p. 239.

The train next crosses the brooks Ete Vivo and Aso. — 43 M. *Pedaso*. — 48 M. *Cupra Marittima* (26 ft.). Near by once lay the ancient town of that name (to the N.), with a celebrated temple (to the S., near Grottammare) dedicated to the Sabine goddess Cupra, restored by Hadrian in A.D. 127. — 50 M. *Grottammare* (13 ft.; Albergo-Ristorante Vanni) is frequented for sea-bathing. A carriage-road, affording fine views, ascends along the left bank of the Tesino to (7½ M.; motorbus) *Ripatransone* (1620 ft.; Alb. Vicenzetti), an ancient little town of 2100 inhab., with a small museum (in the Municipio) and well-preserved fortifications (13th cent.).

53 M. *San Benedetto del Tronto* (19 ft.; Alb. Ferrovia; Alb. Vittoria), a small place on the coast, frequented for sea-bathing. — 56 M. *Porto d'Ascoli* (13 ft.), the junction of the branch-line from San Benedetto to Ascoli Piceno.

From San Benedetto to Ascoli Piceno, 20½ M., railway in 1½ hr. (16 *L.* 40, 11 *L.* 30, 7 *L.* 10 c.). The train leaves the main line at Porto d'Ascoli (see above) and turns inland.

Ascoli Piceno. — *Railway Restaurant.* — One-horse carriage from the station to the town 3 *L.* (at night 4 *L.*), motor cab 4 *L.* (at night 5 *L.*; one seat 1 *L.*). — Hotels. *Posta*, Via Benedetto Cairoli 2, 32 beds at 12-16, P. 30-40 *L.*; *Pace*, Rua Pietro della Scala 5, 32 beds at 10, P. 25 *L.*; *Nuovo Picchio*, Via Cesare Battisti (near the Piazza del Popolo), 13 beds, plain. — *Caffè Meletti*, Piazza del Popolo. — Railway agent at the Cassa di Risparmio in the Corso Umberto (to the left of the Via Buonaparte).

Ascoli Piceno (502 ft.), the ancient *Asculum Picenum*, with 21,900 inhab., the seat of a bishop and capital of a province, is situated on the right bank of the *Tronto* (here joined by the *Castellano*), enclosed by lofty mountains (to the N. rises the jagged Monte dell' Ascensione, 3619 ft.). Originally the capital of the tribe of the Picentes, it was captured in the Social War against Rome and was destroyed by Pompeius Strabo in 89 B.C., but it acquired new importance under the empire. In the middle ages it belonged to the Lombard duchy of Spoleto (578-774) and then, before and after the supremacy of the Hohenstaufen, generally to the States of the Church. Numerous fine buildings, especially those of the pre-Renaissance period, make a visit to it interesting (½-1 day).

In 1519-42 Ascoli was the principal scene of the activity of the painter and architect *Cola Filotesio dall' Amatrice*. Many of the baroque buildings and sculptures are the work of *Giuseppe Giosafatti* (1643-1731), a native of the place. *Cecco d'Ascoli*, the astrologer, was condemned by the Inquisition and burnt in 1327.

From the railway station we proceed S.W. and crossing the Castellano by the mediaeval *Ponte Maggiore* (100 yds. below the Ponte di Cecco, p. 239) enter the Corso Vittorio Emanuele. The small Romanesque church of *San Vittóre* (13th cent.), at the beginning of the street, on the left, beyond the Giardino Pubblico,

contains mural paintings dating partly from the time the church was built. Farther along the Corso, to the right at the point where it joins the Piazza dell' Arringo, is the early-Romanesque *Baptistery*, probably built on antique substructures. Opposite is the **Cathedral** (*Sant' Emidio*), early-Romanesque in plan, with a dome over the crossing and a crypt. The nave is Gothic. The unfinished façade (1532) is attributed to Cola dall' Amatrice. In 1888 the whole building was restored and painted under the direction of Giuseppe Sacconi, who also designed the ciborium and the entrance to the crypt. The dome was decorated with frescoes by Cesare Mariani. The large chapel in the right aisle contains an altarpiece by Crivelli (1473; on the left). The fine choir-stalls are late-Gothic. The treasures of the Canonica or sacristy (off the right transept) include a silver statuette of St. Emidius by Vanini (1487) and a late-Gothic antependium, in silver, with numerous figures.

In the Piazza dell' Arringo are a marble statue of Victor Emmanuel II. and the **Palazzo Comunale**, the latter altered by Giosafatti and his sons in 1683-1745. The ground floor contains the *Loggia dell' Arringo*, the meeting-place of the guilds, a pillared hall of the end of the 12th century. On the upper floor is the *Pinacoteca* (open 10-1 on Mon., Wed., Thurs., and Sat.).

The large hall of the Pinacoteca contains numerous works by *Cola dall' Amatrice*. In the next room are two triptychs by *Carlo Crivelli* (c. 1482; spoilt), numerous paintings by his pupil *Pietro Alamanno* (a resident of Ascoli), and the *'Piviale' of Nicholas IV., an embroidered cope presented by that pope to the cathedral in 1288. The cope was stolen in 1902 and sold to Mr. Pierpont Morgan, who, however, restored it in 1905 to its rightful owners. The next room contains works by *Carlo Maratta*. In the corridor: Vision of St. Francis by *Titian* (badly damaged), works by Venetians, Bolognese, and Neapolitans (*Luca Giordano*, Death of St. Joseph), and a beautiful Nymph by *Fragonard*. Other rooms accommodate modern paintings and sculptures.

The Via dei Buonaparte (named after the house, altered in 1507, of an old family of Ascoli) runs from the side-portal of the cathedral to the Corso Umberto Primo, which intersects the town from E. to W. Among the numerous old palaces in this Corso we note the *Palazzo Malaspina* (on the right), with an open loggia on the top story, possibly by Cola dall' Amatrice. The Corso leads to the left to the Piazza del Popolo, which is surrounded by arcades. In this square rise the **Palazzo del Pòpolo**, a massive building of the 13th cent., remodelled in the 16th, and the Gothic church of **San Francesco*, built in 1262, consecrated in 1371, and rebuilt in the 15th cent., with seven apses, a W. portal in the Lombard style guarded by lions, and the battlemented arcade of the *Loggia dei Mercanti* (c. 1500). In the courtyard are Roman and mediaeval building fragments and inscriptions. Hence we ascend to the *Biblioteca* and *Museo Civico* on the second floor (open

9-12, gratuity), with prehistoric finds from the environs, Greek vases, small Roman antiquities, some interesting objects from the Lombard necropolis of Castel Trosino, and church plate.

San Francesco is skirted on the W. side by the Via Trivio, the centre of traffic, the N.W. continuation of which, the Via Benedetto Cairòli, ends between the churches of *Santi Vincenzo ed Anastasio* (right; with an early 13th cent. portal in the façade, which is composed of sixty-four square panels) and *San Pietro Mártire* (left; with two mural tombs in the Lombard style in the apse). We go on to the N.W., by the Via di Solestà, flanked with mediaeval houses, to the *Ponte di Solestà*, a Roman bridge of the early imperial period, affording a good view of the rapid Tronto (the *Ponte di Cecco*, at the E. end of the town, see p. 237, near the Fortezza Malatestiana, of 1348, is older still). Beyond the Borgo Solestà is the church of *Sant' Emidio alle Grotte*, with a picturesque baroque façade by Giosafatti facing an old grotto-sanctuary. — From San Pietro Martire we proceed W. along the Via Soderini, at the beginning of which, on the right, at the corner of the Rua dei Longobardi, is the so-called *Casa Longobarda* (probably 10th cent.; restored), adjoined by a lofty patrician tower. *San Giacomo*, at the end of the street, on the left, possesses portals of the 13th century. We then go S.W. to the Piazza di Cecco at the W. end of the town, where, on this side of the *Porta Romana*, is a Roman double gateway, through which passed the Via Salaria (p. 216).

If we follow the Via Pretoriana, the S. continuation of the Via Trivio, turn to the right at the end, and then take the first turning on the left (Via della Piazzarola), we reach a ravine, at the bottom of which flows the Castellano. To the right is the picturesque *Ponte di Porta Cartara*, a bridge of 1295 in three tiers, with a 17th cent. aqueduct. Passing below the latter we mount by a steep path to the *Fortezza*, or castle, which commands a fine view. We descend by the old bridle-path and then by a road ending in the Via Pretoriana. Halfway down is the late-Romanesque basilica of *Sant' Angelo*. About 2 min. beyond the Via Pretoriana is the little Romanesque church of *San Gregorio Magno*, built among the remains of a temple (1st cent. B.C.).

Motorbuses from Ascoli: W. viâ Arquata to *Amatrice* and on to *Aquila* (see p. 219); S., over the mountains to *Teramo* (see p. 240); N.W. to *Amandola* (p. 236).

Beyond (56 M.) Porto d'Ascoli (p. 237) the train to Foggia crosses the Tronto. — 67¾ M. *Giulianova* (railway restaurant; Alb. Belvedere), junction for Teramo (see p. 240). The little town (200 ft.; Alb.-Rist. Italia; pop. 4800), on the hill to the right (⅔ M.; motorbus), was built in the 15th cent. by the inhabitants of *San Flaviano* (the *Castrum Novum* of the Romans) on the Tordino.

FROM GIULIANOVA TO TERAMO, 16 M., railway in 1 hr. (13 *L.* 10, 9 *L.* 20, 5 *L.* 80 c.; motorbus in 1½ hr., 8 *L.*). Road and railway ascend the valley of the Tordino, to the S.W. — Teramo station lies outside the town, to the E.

Téramo. — HOTELS, all near the Piazza Vittorio Emanuele (cab from the station to the piazza 4-5 *L.*; one seat 70 c., at night 1 *L.*, in a motor-car 1 *L.* 50 c.): *Giardino*, Piazza Cittadella, 40 beds at 8-15, P. 30-45 *L.*; *Pellegrino*, Via dei Tribunali 9, 20 beds at 8-9 *L.*; *Alessandrini*, with restaurant, Corso San Giorgio. — Railway agent: *Ferrante*, Piazza Vittorio Emanuele 5. — Italian Alpine Club, in the Via Carducci.

Téramo (820 ft.), the ancient *Interamna*, is the capital of a province and the seat of a bishop, with 15,300 inhabitants. The life of the town centres round the Piazza Cavour and (immediately to the W.) the Piazza Vittorio Emanuele. The *Cathedral*, in the first-named square, with a Romanesque portal and baroque interior, was built after the destruction wrought by the Normans in 1156 and remodelled in 1332. It contains a silver antependium (1433-48) by Nicòla da Guardiagrele (p. 241). From the Piazza Vittorio Emanuele the Corso San Giorgio, the main street, runs N.W. Its first side-street to the right leads to the Piazza della Posta, with the church of *Sant' Agostino* (fine polyptych by Iacobello del Fiore). In another side-street is the small *Museum* of paintings and antiquities. At the end of this street, outside the gate, is the Piazza Garibaldi; on the right is the municipal park.

FROM TERAMO TO AQUILA, 48½ M., motorbus in 4½ hrs. (28 *L.*). The road leads S.W. up the valley of the Vomano, passing (9¼ M.) *Montorio al Vomano* (863 ft.) and (18 M.) *Fano Adriano* (2460 ft.); ascending between the *Monte Piano* (5643 ft.) and the *Monte Cardito* (5708 ft.) and leaving *Monte San Franco* (7004 ft.) to the S.E., it reaches the *Passo Capannelle* (4209 ft.); it then descends in many curves past *Arischia* and *San Vittorino* (p. 219), where several roads meet, to *Aquila* (p. 217). — From Montorio a branch-road runs S. viâ *Tossicia* to (20½ M. from Teramo, motorbus in 2 hrs., 11 *L.* 50 c.) *Isola del Gran Sasso* (1374 ft.; Alb. San Gabriele, new; Alb. della Fontana), a village and summer resort at the upper end of the *Valle Siciliana*, and (6¼ M. farther) *Castelli* (1640 ft.; Ferruccio's inn), once famous for its majolica, which it still produces (comp. p. 102). — Ascent of the Gran Sasso d'Italia from Fano or Isola, see p. 222.

Motorbuses from Teramo: S.E. to *Atri* (see below; 29¾ M. in 2½ hrs.; 15 *L.* 50 c.); N. to *Ascoli* (p. 237; 26¾ M. in 2 hrs.; 13 *L.*), viâ *Civitella del Tronto* (Alb. Zunica), with a ruined fortress (of importance till 1861).

On leaving Giulianova the railway to Foggia crosses the Tordino, the Roman Batinus, and then beyond the little sea-bathing resort of (73¼ M.) *Roseto degli Abruzzi*, formerly *Rosburgo* (26 ft.; Grand-Hôtel; Hotel Adriatico), the Vomano (Vomanus). To the right a view is obtained of the Gran Sasso d'Italia (p. 221), which is here visible from base to summit. — 79 M. *Atri-Pineto*.

Atri (1450 ft.; Alb. Posta; Alb. Nuovo), 8¾ M. inland (motorbus in ¾ hr., fare 4 *L.* 30 c.), the Roman *Hatria*, is an episcopal residence, with 4700 inhabitants. The Gothic *Cathedral*, dating from about 1300, with

a font-canopy and the chapel of St. Anna of 1503, contains frescoes in the choir (Life of the Virgin; by *Andrea Delitio*, last third of 15th cent.). The church rests on extensive substructions of ancient origin, which were partly painted in the middle ages. Extensive view of the Apennines and the sea from the campanile.

83¼ M. *Atri-Silvi.* — The train now crosses the Piomba, the ancient Matrinus. — From (86½ M.) *Montesilvano* (607 ft.) an electric railway (recently opened) runs inland to Penne (p. 232) and a motorbus to *Città Santangelo* (1050 ft.; Alb. Nuovo).

90¾ M. *Pescara Centrale*, formerly *Castellammare Adriatico* (16 ft.; good railway restaurant; Alb. Globo; Alb. Leon d'Oro), junction for the line to Sulmona and Rome (R. 13), is frequented for its excellent bathing-beach, in view of the Gran Sasso and Maiella (p. 229). Motorbus to Penne, see p. 232.

92 M. **Pescara** *Porta Nuova* (19 ft.; Grand-Hôtel Pescara, good, 80 beds at 13, P. 30-45 *L.*, Alb. Risorgimento, 40 beds, good, both opposite the station), a fortress till 1867, now forms with Castellammare (with which it was incorporated in 1926) a provincial capital, with 17,500 inhabitants. Gabriele d'Annunzio was born here in 1863. Sea-baths at Pescara Centrale (to the N.) and to the S., near a beautiful 'pineta' (1¼ M.; motorbus 70 c.).

The train crosses the Alento. — 97 M. *Francavilla al Mare* (Grand-Hôtel des Bains, 120 beds at 15-20, P. 35-45 *L.*; Alb.-Rist. Adriatico, 75 beds at 15-20, P. 30-40 *L.*; Imperial Palace Hotel, 100 beds; Alb. Roma, 30 beds), a frequented sea-bathing resort (pop. 3200). Motorbus to Chieti, see p. 232. — Beyond Francavilla a mountain-spur projects into the sea. Four short tunnels. Beyond the third the fort of Ortona becomes visible on the left.

104½ M. *Ortona.* **Ortona a Mare** (229 ft.; Alb. Buon Gusto; Alb. Roma), ¾ M. from the station, the ancient *Ortona*, a seaport town of the Frentani, is situated on a lofty promontory (funicular), with a small quay (*Marina Ortona*) on the shore below. Pop. 9400. Beautiful views towards the S. as far as the Punta della Penna (p. 242), especially from the dilapidated castle. The *Cathedral*, in the Corso Vittorio Emanuele, has a portal of 1312. In the Piazza Tosti is a monument (1927) to the composer Francesco Paolo Tosti (1846-1916), a native of Ortona.

From Marina Ortona to Lanciano, 31 M., light railway in 1½-2 hrs. (19 *L.* 25, 10 *L.* 25 c.). — 1¾ M. *Ortona Città* (see above). — 15½ M. *Orsogna.* — 16¾ M. *Filetto-Ari* (1515 ft.). *Ari* (938 ft.; Hotel-Pension Anglo-Italiana, in a baronial château, 30 beds, P. 28-30 *L.*), frequented in spring and autumn, lies 6¾ M. to the N. — 18 M. **Guardiagrele** (1509 ft.). The little town (1893 ft.; Alb. Maiella, 18 beds at 6-10 *L.*; Alb. Belvedere; pop. 5300), 3¾ M. to the W. (motorbus), on the slopes of the Maiella (p. 229), commands lovely views and possesses some Roman remains and old churches. The 12th cent. cathedral of Santa Maria Maggiore has a fine Gothic portal and, in the treasury, a silver processional cross by Master Nicòla d'Andrea Gallucci da Guardiagrele (d. 1462), who carried on the old art of the Abruzzi on the lines laid down by Ghiberti. — 24¾ M. *Crocetta* (872 ft.). — 31 M. *Lanciano*, p. 242.

Beyond Ortona the train passes through another tunnel and crosses two brooks. — 108¾ M. **San Vito**–*Lanciano.*

From San Vito to Castel di Sangro, 87 M., light railway (starting from Marina San Vito) in 4 hrs. (40 *L.*, 22 *L.*). — 4¼ M. *San Vito Città* (308 ft.). — 10½ M. **Lanciano** (928 ft.; Alb. Vittoria, 16 R.; Alb. Palomba, 14 R.), the ancient *Anxanum*, with 11,000 inhabitants. The cathedral, begun in 1227, is situated on a Roman viaduct. Further Roman remains are beneath Santa Maria Maggiore (with a good portal of 1317 and a silver processional cross by Nicòla da Guardiagrele) and the seminary. — As far as (17½ M.) *Crocetta* (p. 241) the light railway follows the line from Ortona and then descends the Sangro valley. — 26 M. *Casoli*; the village (1240 ft.) lies 2½M. to the N. — At (29¾ M.) *Archi* (351 ft.) a branch diverges for (5 M.) *Atessa*. — The railway then mounts the steep valley of the Sangro, past (42¼ M.) *Villa Santa Maria* (1086 ft.), delightfully situated among the cliffs, to (87 M.) *Castel di Sangro* (p. 230).

Short of (113¾ M.) *Fossacesia*, on the hill to the right, ⅔M. to the N.W. of the station, is the basilica of San Giovanni in Venere, dating from the 8-13th centuries. Beyond Fossacesia we obtain a pleasing survey of the peninsula, terminating in the *Punta della Penna*. — Near (116¾ M.) *Torino di Sangro* the train crosses the Sangro (p. 229). To the right rises the Maiella. — 121 M. *Casalbordino*. About 3 M. to the S. of the station, on the right of the road to the village (5 M.; motorbus), is the pilgrimage-church of the Madonna dei Miracoli (festival on June 11th). — We now thread three tunnels, beyond which Vasto becomes visible, on an olive-clad hill to the right.

130½ M. **Vasto.** The town (472 ft.; pop. 9000; Alb. Adriatico, 12 beds at 6-8 *L.*; Alb. Pesce), the ancient *Histonium*, lies on a hill 1¼ M. to the N. of the station (motorbus 1 *L.*) and commands fine views as far as the Tremiti Islands (see below) and Monte Gargano (p. 245). The small cathedral and the church of San Pietro have Gothic portals (1293 and 1195). The former Sottoprefettura contains a small museum with inscriptions and other antiquities and paintings by *Filippo Palizzi* (b. at Vasto in 1818, d. 1899) and his brothers. In 1927 a monument, by Filippo Cifariello, was erected to the revolutionary and poet Gabriele Rossetti (1783-1854), the son of a Vasto blacksmith, who settled in England and was the father of Dante Gabriel Rossetti.

Beyond (134¼ M.) *San Salvo* the train crosses the Trigno, Lat. Trinius. — 139¼ M. *Montenero.*

146½ M. **Tèrmoli** (69 ft.; Alb. Stella, well spoken of; Alb. Corona; Alb. Moderno), the ancient *Buca*, a small town of 5300 inhab., close to the sea, has mediaeval walls. The cathedral has a façade resembling that of the cathedral at Foggia. Charming survey of the Maiella and Abruzzi, and, in the distance, of Monte Gargano (p. 245) and the *Trèmiti Islands* (the *Insulae Diomedeae* of mythology, still serving, as in antiquity, as a place of confinement; steamer once weekly in 2¼ hrs. from Rodi, p. 245).

FROM TERMOLI TO BENEVENTO, 107 M., railway in 6-8 hrs. (81 *L.*, 54 *L.* 50 c., 32 *L.*). The journey on the whole is monotonous. — 5½ M. *Guglionesi-Portocannone.* — 10 M. *San Martino in Pensilis.* — 23 M. *Larino* (984 ft.; Alb. Vittoria, 8 beds at 8 *L.*), an old-fashioned little town, near the ruins of the ancient *Larinum* (to the S.W.). — 31 M. *Casacalenda.* — 36½ M. *Ripabottoni-Sant' Elia.* — 41½ M. *Campolieto-Monacilioni.* — 47 M. *Matrice-Montagano.* — 55 M. **Campobasso** (2185 ft.; railway restaurant; Alb. San Giorgio; Grand-Hôtel, 60 beds), the capital of a province, with 13,000 inhab., is noted for its steel wares. On the N.W. side of the town are the Museo Provinciale Sannitico, with Samnite weapons and other local antiquities, and the Romanesque church of San Bartolomeo; above is the ruined castle (15th cent.). Branch-line to Isernia, see p. 230. — 59½ M. *Baranello.* The village Municipio contains the Museo Barone. — 62 M. *Vinchiaturo* (p. 230). The railway here begins to descend the valley of the *Tanaro.* — 71½ M. *Sepino*, so called after the ancient *Saepinum*, the ruins of which, now known as *Altilia*, lie 2½ M. to the N.W. of the station. — 76 M. *Santa Croce del Sannio.* — 86½ M. *Campolattaro.* — 90¾ M. *Fragneto-Monforte.* — 99 M. *Pietrelcina.* — 107 M. *Benevento*, see p. 247.

Beyond Termoli, where the cactus first makes its appearance, the scenery is less attractive. The train crosses the Biferno, Lat. Tifernus.

151 M. *Campomarino*, 157¼ M. *Chièuti*, Albanian settlements. From Chieuti a motorbus runs to (8¾ M.) *Serracapriola* (886 ft.). — We next cross the Fortore, the ancient Frento. — 164 M. *Ripalta.*

Near Ripalta, on June 15th, 1053, the Normans (p. xliii) defeated and captured Pope Leo IX. and then, falling on their knees, implored his blessing. This victory confirmed them in their possession of Southern Italy, as the pope was obliged to recognize the situation brought about by their marauding expeditions.

To the N.E. is the *Lago di Lésina*, which communicates with the sea. The train now proceeds inland in order to avoid the promontory of *Monte Gargano* (p. 245), which, with its several peaks, attains a height of 3300 ft. — 173½ M. *Poggio Imperiale.* — 175¾ M. *Apricena* (p. 245). — 182½ M. *San Severo* (Alb. Italia), a viticultural town with 33,000 inhabitants. Motorbus to the Monte Gargano, see p. 245; railway (Ferrovia Circumgarganica) under construction. — 191½ M. *Rignano Garganico.*

200¾ M. **Foggia.** — Cab from the RAILWAY STATION (restaurant) to the town 4 *L.*; within the town 2 *L.* — HOTELS. *Cicolella*, at the station, 120 beds at 12-18 *L.*; *Roma*, Piazza Lanza 19-20, with restaurant, 53 beds at 8-12 *L.*; *Viale*, 2 min. from the station, in the Viale Ventiquattro Marzo; *Milano & Vittoria*, Via Saverio Altamura 28; *Risorgimento*, Piazza Cavour 4, 72 beds at 7-14 *L.* (no meals). — RESTAURANTS. *Speranza*, Piazza Lanza 90; *Venezia*, Piazza Cavour. — Railway agency at Corso Vittorio Emanuele 35. — Motorbus to Troia, see p. 250.

Foggia (243 ft.), the capital of a province formerly called the *Capitanata*, with 61,000 inhab., well situated from a commercial point of view, in the centre of the great Apulian plain, is the junction of the lines to Brindisi and to Benevento and Naples (R. 18, 16) and of three branch-lines (pp. 244, 245, 269). The name is probably derived from the pits or cellars (Lat. foveae, now called fosse di grano) in which the inhabitants store their grain. In the

Piazza Cavour, ¼ M. from the station, are a fountain commemorating the completion of the Apulian aqueduct (p. 273) and (l.) the attractive *Giardino Pubblico*, with a monument to *Vincenzo Lanza* (1784-1860), a physician and patriot, who was born at Foggia, beyond which is a botanic garden. We reach the main street (Corso Vittorio Emanuele) by crossing the tree-shaded Piazza Lanza (with a war monument, 1927) diagonally to the right. After 5 min. we cross the Corso Garibaldi and in 3 min. straight on we reach the Piazza Federico Secondo, situated in the older part of the town. The name is a reminiscence of the Emperor Frederick II., who frequently resided at Foggia. Built into the wall of a modern house in the Via Pescheria, which diverges from the piazza to the right, is a gateway belonging to the old *Palace* of the emperor, bearing an inscription of the year 1223 relative to the foundation. Leaving the Piazza Federico Secondo and turning to the left we soon reach the *Cathedral*, erected about 1179 in the Pisan style, and re-erected after an earthquake in 1731 in a feeble baroque manner (especially noticeable in the choir). The lower part of the early 13th cent. façade has been well preserved. The entrance to the crypt, of the 13th cent., with its four ancient columns, is on the right side.

A great part of the spacious plain around Foggia is used as a sheep pasture (*Tavolière di Puglia*). The name is probably more correctly derived from the ancient rent-rolls (tabulae censuariae) than from the chessboard (tavoliere) appearance of the land. In summer the ground is very dusty. The flocks graze on the mountains, and in October they return to the plain by three great routes (Tratturi delle Pècore). These migrations date from the Roman period. In 1442 Alphonso I., who introduced the merino sheep, made the migration compulsory and added new pastures. The number of sheep supported by these pastures amounted to 4½ million at the close of the 16th century, but owing to the progress of agriculture is now reduced to less than half a million.

About 3 M. to the N. of Foggia, on the Celone, the ancient Aquilo, are the scanty remains of the ancient town of *Arpi*.

From Foggia to Manfredonia, 22½ M., railway in 1 hr. (17 *L.* 80, 12 *L.* 30, 8 *L.* 60 c.). The accommodation at most of the places on and around Monte Gargano is very humble. — 10½ M. *San Giovanni Rotondo* (p. 245), 15½ M. *Candelaro*, both a long way from their stations.

22½ M. **Manfredonia** (16 ft.; Alb. Daniele, 22 beds at 9 *L.*; Alb. Venezia, 4 R.), a small town of 14,000 inhab. and the seat of an archbishop, with a little harbour and mediaeval fortifications, was founded by King Manfred about 1263 and rebuilt after its destruction by the Turks in 1620. Owing to the sheltered situation of the town, which lies to the S. of Monte Gargano, the vegetation is very luxuriant, resembling that of Sicily.

On the road to Foggia and visible from the railway, 2 M. to the S.W. of Manfredonia, is the cathedral of *Santa Maria Maggiore di Siponto*, almost the sole relic of the ancient *Sipontum*, which became a Roman

colony in 194 B.C. and was deserted in the 13th century. The church was consecrated in 1117; the part above ground was rebuilt about 1200, the dome in the 16th or 18th century. The walls, which rest on square foundations with apses on three sides, are articulated by means of round-arched blind arcades in the Tuscan-Pisan manner. The crypt, of the same dimensions, with its vaulting supported by four great round columns and fourteen smaller ones, contains a wonder-working Madonna. About 4½ M. farther on the road passes *San Leonardo*, a former commandery of the Teutonic Order, now a 'masseria', or farmhouse, and very dilapidated. The square church has a triple apsidal termination and a fine side-portal (early 13th cent.).

From Manfredonia to Monte Santangelo, 18 M., motorbus thrice daily in 2 hrs. (9 *L.* 10 c., cheaper down). The road ascends to the N.E. **Monte Santangelo** (2765 ft.; Alb. di Milano; Alb. di Gatta; Rist. Potenza, below the war memorial), with a picturesque castle-ruin (1491), is visited for the sake of its famous old sanctuary of *San Michele*, where a festival is celebrated on May 8th. The chapel consists of a grotto, which, as the legend runs, was chosen as a shrine by the Archangel Michael himself, who appeared to St. Laurentius, Archbishop of Sipontum, in 493. A flight of 86 steps descends to the church from the vestibule beside the campanile of 1273. The bronze doors, with scenes from Scripture, were cast, according to the inscription, at Constantinople in 1076 at the order of Pantaleo (p. 208). The bishop's throne dates from the 12th century. The '*Tomba di Rotari*', near by, is a domed building with some notable sculptures, erected about 1200. Adjacent is the church of *Santa Maria Maggiore*, begun in 1198, with a fine portal and some early examples of pointed arches (supporting the dome, inside). — Commencing at Manfredonia, a road, served by motorbuses between various points, encircles the **Monte Gargáno,** touching at (39 M.) *Vieste* (164 ft.; Alb. Venezia), (64½ M.) *Rodi* (150 ft.; Alb. Italia), (80 M.) *Cagnano* (541 ft.), (93¼ M.) *San Nicandro* (735 ft.), (102 M.) *Apricena* (239 ft.; Alb. Roma), and (105 M.) *Apricena Station* (p. 243). The road from Monte Santangelo to (26¾ M.) *Vico* (1453 ft.) and (37¼ M.) *Rodi* (see above) traverses the magnificent beech-forest called *Bosco d' Umbra*, the only forest of any size in Apulia. On the S., Monte Santangelo is connected by road with (15 M.) *San Giovanni Rotondo* (1827 ft.), (20½ M.) *San Marco in Lamis* (1804 ft.), and (38½ M.) San Severo (p. 243). The highest elevations are *Monte Calvo* (3464 ft.) and *Monte Nero* (3317 ft.), both above San Giovanni. The whole promontory is of a desolate, Carstic character; it belongs geologically to the Dalmatian limestone plateau and was separated from Italy by an arm of the sea as late as the tertiary period.

From Foggia to Lucera, 12½ M., railway in ¾ hr. (10 *L.* 70, 7 *L.* 30, 4 *L.* 70, return-tickets 17 *L.* 50, 12 *L.* 50, 8 *L.* 30 c.).

Lucéra (787 ft.; Alb.-Rist. De Troia, Piazza Mercanti 9, 26 beds at 5-12 *L.*), a town of 16,000 inhab., the ancient *Luceria*, was regarded as the key of Apulia, owing to its situation. A visit to it takes 2-3 hrs.; the railway station (580 ft.) is ½ M. to the S. of the town.

Luceria is first heard of during the Samnite wars, and in 314 B.C. it became a Roman colony. It was destroyed in 663, but was at length restored by Frederick II., who in 1233-45 transplanted hither the last 20,000 Saracens from Sicily, bestowing on them religious freedom and enlisting his body-guard from their number. They were in consequence staunch adherents of the Hohenstaufen and accorded an asylum to the wife and children of Manfred after the battle of Benevento (p. 248). They were, however, subdued by Charles of Anjou in 1269, and in 1300 were compelled by Charles II. to embrace Christianity.

A short distance beyond the town gate we come to cross-roads, whence the Corso Umberto continues straight ahead. At the end of it is the Gothic *Cathedral*, rebuilt by Charles II. of Anjou after 1300 (comp. p. lxx). The interior is quite unassuming; the four pilasters of the transept are in verde antico. The left arm of the transept contains a beautiful relief of the Madonna, of 1605. In the baptistery is an old statuette of Charles II. — On the right of the cross-roads, in the Via Garibaldi, is the Municipio, with the *Museo Civico*, which contains coins, inscriptions, mosaics, a statue of Venus, and other finds from the ancient Luceria. On the left of the cross-roads, we reach in ¼ hr. the *Castle* (823 ft.), erected on a plateau in 1233 by Frederick II. but rebuilt by Pierre d'Angicourt in the reign of Charles I. It is a well-preserved example of a mediaeval stronghold and occupies the site of the ancient Arx.

The castle (1-2 *L.* to the keeper) is entered by the short flight of steps on the side next the town. The fortifications with triangular strengthening towers and two circular towers at the angles were built by the Hohenstaufen, while the rest of the enclosing wall dates from the Angevin period. In the interior some vaulted cisterns have been discovered, and, at the N.E. angle, the remains of the two-storied chief building. The view embraces the plain bounded by the Apennines and Monte Gargano; to the N. lies the town of San Severo, and to the E. stretches the sea. The isolated mountain to the S. is the Monte Vulture (p. 270).

About 8 M. to the N.N.W. of Lucera, reached by a drive over rough roads in 2½ hrs., lie the scanty relics of the *Castel Fiorentino*, where Emp. Frederick II. died in 1250, in his 56th year. Extensive view.

16. From Naples to Foggia (*Ancona*).

Railway (electrified in 1930), 123 M., express in 5-6 hrs. (103 *L.*, 69 *L.* 50, 45 *L.* 50 c.), ordinary train in 6½ hrs. (93 *L.*, 62 *L.* 50, 36 *L.* 50 c.). From Naples to Ancona, 323¾ M., express in 13½ hrs. (comp. p. 235). Electric traction between Benevento and Foggia (between Naples and Benevento in 1930). — The first portion of the line, as far as Aversa, is used also as a loop-line of the Direttissima from Naples to Rome (see pp. 2, 8).

Road, 109½ M. — 20¼ M. *Arienzo* (433 ft.). — 40½ M. *Benevento* (443 ft.; p. 247). — 71½ M. *Ariano di Puglia* (1571 ft.; p. 250). — 92 M. *Bovino Station* (853 ft.; p. 250). — 109½ M. *Foggia* (243 ft.), see p. 243.

Naples, see p. 29. — The line describes a wide curve through the most highly cultivated portion of Campania (p. 21). An occasional glimpse of Vesuvius is obtained to the right. — 5½ M. *Casòria-Afragòla*. — 8¾ M. *Frattamaggiore-Grumo*. — 10 M. *Sant' Antimo-Sant'Arpino*.

To the N., between the villages of *Pomigliano* and *Sant'Arpino*, are some scanty remains of the Oscan town of *Atella*, where the 'Fabula Atellana', or early-Roman comedy, originated. It was afterwards superseded by Aversa.

12½ M. **Aversa** (124 ft.; Alb.-Rist. Motti; light railway and tramway to Naples, see pp. 24, 34; Direttissima loop-line, see above), a town with 22,700 inhab., was founded in 1029 as the first Italian settlement of the Normans, who afterwards became so powerful.

The cathedral of *San Paolo* and the church of *San Lorenzo* (outside the town) preserve traces of Norman architecture. Andrew of Hungary, husband of Queen Joanna I. of Naples, was assassinated in the palace in 1345. The light and rather acid wine of Aversa is called Asprino.

18 M. *Marcianise.* — 22 M. *Caserta,* see p. 24.

The line now gradually ascends; to the right, a view of the Campanian plain; to the left, the mountains. Two tunnels. — 26 M. *Maddaloni Superiore;* the town (p. 25) lies below the line.

The train descends and passes under the *Ponti della Valle,* an imposing aqueduct in three stories, about 210 ft. in height. It was constructed by Vanvitelli by order of Charles III. and his son, for the purpose of supplying the gardens of Caserta with water from Monte Taburno (see below; a distance of 25 M.). The towers connected with it are seen on the hill to the left. — A little beyond (29¼ M.) *Valle di Maddaloni* we cross the *Isclero,* on which, 2½ M. upstream, 6¼ M. from Valle di Maddaloni (motorbus), lies *Sant' Agata de' Goti,* on the site of *Saticula,* retaining its walls and castle and the vestibule and mosaic pavement of the cathedral (all mediaeval). — 33½ M. *Frasso Telesino-Dugenta.* The train enters the broad and fertile valley of the Volturno and crosses its tributary, the Calore. — Beyond (37¼ M.) *Amorosi* the train follows the right bank of the Calore.

40½ M. **Telese Bagni** (197 ft.; Grand-Hôtel Telese), on the hill to the left, is visited in summer for its carbonated sulphur springs, which are used both for bathing and drinking (special train from Naples daily from July 10th to Sept. 30th). To the N.W., on the road to (2 M.) *San Salvatore Telesino,* are a few relics (walls, amphitheatre, etc.) of the Samnite *Telesia,* once occupied by Hannibal, but taken and destroyed by the Romans. It was afterwards colonized by the Romans. In the 9th cent. the town suffered severely from an earthquake, and it was at length entirely destroyed by the Saracens. — 43 M. *Solopaca;* the small town is pleasantly situated 2 M. to the S.W., at the foot of *Monte Taburno* (4095 ft.), on the left bank of the Calore. — 48 M. *San Lorenzo Maggiore,* on the hill to the left. — Tunnel. — 50½ M. *Ponte-Casalduni.* The valley contracts; to the right on the hill lies *Torrecuso.* — Near (55¼ M.) *Vitulano* are quarries of brecciated marble known as Lumachella. Tunnel.

60¼ M. **Benevento.** — The RAILWAY STATION (good restaurant) lies ¾ M. to the N. of the town; cab to the town 2 *L.* — Secondary stations: *Benevento Città,* on the S.W. side of the town (p. 250), on the line to Cancello (pp. 26, 25); *Benevento Porta Rufina,* ⅔ M. to the S.E. of the town, on the line to Avellino (see pp. 254, 253).

HOTELS. *Italiano,* new, with restaurant, 5 min. from the station, in the Viale Principe di Napoli, 50 beds at 14 *L.*; *Villa Roma,* Corso Garibaldi 160; *Benevento,* 25 beds at 7-8 *L.*; *Milano,* with restaurant, Corso

Vittorio Emanuele, 20 beds. — RESTAURANTS. *Tango*, Corso Garibaldi; *Verdicchio*, Via Pietro di Caro. — Railway agent: *Bozzi*, Corso Garibadi. The liqueur called 'Strega' and the almond-cake called 'Torrone' are specialties of Benevento. The sights of the town may be visited in 3 hrs.

Benevento (443 ft.), a town of 20,500 inhab., situated in a fertile district, on a hill between the rivers *Sábato* and *Calore*, was formerly the capital of a papal province of the same name. It consists of one main street and narrow side-streets. Originally the capital of the Hirpini and called *Malies* and *Malienta* ('abounding in fruit'), a name suggesting 'malus eventus' (misfortune) to the Romans, it received the auspicious name of *Beneventum* (place of good fortune) when it became a Roman colony in 268 B.C. It lay at the junction of the Via Appia with four other Roman roads, and became one of the most important places in S. Italy. In the 6th cent. after Christ Beneventum became the seat of a powerful Lombard duchy. On the expulsion of the last duke by his subjects in 1051, Emp. Henry III. ceded Benevento to Pope Leo IX., after which it belonged to the See of Rome. In 1241 the town was destroyed by Frederick II. From 1806 to 1815 Benevento was the capital of the short-lived principality of that name, which Napoleon granted to Talleyrand.

The road from the station, the Viale Principe di Napoli, crosses the Calore by a handsome bridge, at the beginning of which, on the left, is a Dante monument.

As Dante records in his Purgatorio (iii. 112-132), King Manfred, who on Feb. 26th, 1266, in a battle with Charles I. of Anjou on the plain to the N. of the town, had lost his throne and his life (comp. p. xliv), was buried near here, at the Ponte della Maurella (now destroyed). Shortly afterwards, however, his body was exhumed by order of Bartolomeo Pignatelli, Archbishop of Cosenza, conveyed beyond the limits of the kingdom, and exposed unburied on the bank of an affluent of the Tronto.

On the other side of the bridge we follow the Via Porta Rettóre, skirting the verge of the town, to the left, and reach in 10 min. ***Trajan's Triumphal Arch**, or the *Porta Aurea*, dating from A.D. 114, one of the finest and best-preserved structures of its kind. It was erected by the Roman senate and people in expectation of the emperor's return from the Parthian wars. It is constructed of Greek marble, with engaged Corinthian columns, and is 50 ft. in height, the passage being 27 ft. high. The reliefs relate to the history of the emperor. Modern authorities consider that the arch was probably not crowned by a quadriga with a statue of Trajan (comp. p. lxiii).

Inner Side (facing the town). On the attic: Trajan (on the right of the inscription) and his successor Hadrian received on the Capitol by Roma, the Penates, and two consuls; on the left Jupiter advances with a following of deities (Hercules, Minerva, Bacchus, Ceres, Juno, and Mercury) to hand him the thunderbolt. On the arch, Victories, and children as spring and summer; running round the frieze is a triumphal procession. Then to the left: Trajan granting land to his veterans, in the presence of the Virtus of the legions, Diana, and Silvanus; on the right, Trajan receiving

merchants (in the background, the harbour-god Portunus, Hercules, and Apollo). Below: Reception of the emperor by the Genius of the Roman people and personifications of the Senate, the Equites, etc. — *Archway.* On the right, Trajan sacrificing; left, inauguration of a children's educational endowment, attended by their town-goddesses; above, Trajan crowned by Victory. — *Outer Side.* On the attic, to the left: Trajan (destroyed) greeted by the gods of Dacia (Liber, Libera, Diana, and Silvanus); right, Mesopotamia with her two rivers at the feet of the emperor and his generals. On the arch, two river-gods and seasons. Then to the left, above: Mars, in a general's cuirass, conducts brave soldiers to the emperor, in the presence of Virtus; right, Roma, accompanied by Mars, in the presence of Trajan, as the foundress of a Roman colony among the barbarians. Below, to the left, Jupiter at the peace between the emperor and the barbarians; right, Hercules, as the barbarians' ambassador, before Trajan.

Following the *Town Walls* (to the right if we approach from the town), which, as well as the town itself, contain many ancient stones, we reach the *Castle,* erected in the 14th cent. (containing a small museum of Roman sculptural and architectural fragments, some in the Egyptian style; key at the Palazzo Provinciale). The pleasant public garden (Villa Comunale; closed at noon) adjoining it commands a survey of the valley of the Sabato and the mountains. — From this point we follow the main street (Corso Garibaldi), passing the new *Palazzo Provinciale,* to a small piazza with a detached campanile, where stands the church of *Santa Sofia,* a circular edifice of the Lombard period, erected about 732-774. The spherical vaulting is borne by six antique granite and two antique marble columns. We enter to the left, by the cloisters of a suppressed Benedictine nunnery, with slender colonnettes and horse-shoe arches (12th cent.?). Above the capitals are curious sculptures (representing the months, etc.).

Farther on, to the left, beyond the theatre and post office, is the *Town Hall.* Just short of this, to the right, is the Piazza Papiniano, with an obelisk, erected in 1872, consisting of two independent fragments. These and other fragments, now in the bishop's palace and the castle, belong to two obelisks erected (according to the inscription) in front of the temple of Isis in A.D. 89 by a certain Lucilius in honour of the Emp. Domitian. — We next reach the piazza in front of the cathedral.

The ***Cathedral** is a beautiful edifice of the 9th cent., rebuilt about 1200 (comp. p. lxiv), with a fine façade in the Apulian Romanesque style. The campanile was erected in 1279; in the wall are ancient reliefs in marble, one representing a wild boar, the cognizance of Benevento (on the left). The principal *Door is of bronze, with magnificent borders, adorned with sixty-eight reliefs, mostly New Testament subjects (12-13th cent.; see p. lxviii). The interior is in the form of a basilica, with double aisles borne by fifty-two ancient columns, and a flat ceiling of 1678. The stucco embellishment is in the baroque style. The ambones, decorated with sculpture and mosaic, date from 1311, the Easter candlestick

from the end of the 13th century. In the treasury (best visited at 10 a.m.) are vestments and utensils dating mainly from the time of Benedict XIII. (archbishop of Benevento in 1686-1724) and a bronze chest with sculptures and enamels (11-12th cent.).

To the left of the cathedral is the *Bishop's Palace*, an insignificant building dating from various periods. Descending to the right of the church we pass through three archways, take the fourth turning on the right (Vico I Triggio), and reach the ancient *Theatre*, concealed by dirty houses; a portion of the auditorium (two rows, surmounted by a porticus) and the limestone façade (lower story Tuscan) were cleared here recently. By following the second street parallel to this Vico to the right (Via Porta Arsa), passing through a gate and under the railway, and skirting the Sabato, we reach the (10 min.) *Ponte Lebbroso* (near the church below the railway station), by which the Via Appia once led to the town. Probably the first arch only, in ashlar, on which now stands a mill, is Roman; the others are later. Above the station is the large church of the *Madonna delle Grazie*. On the slope in front of it lie the ruins of *Santi Quaranta*, a cryptoporticus with side-halls, probably part of a magazine of the 2nd cent. A.D. On the road leading back to the town are two column shafts and an Egyptian Apis of pink granite.

Railway from Benevento to *Termoli*, see p. 243; to *Naples* viâ *Avellino* and *Nola*, see R. 17; viâ *Cervinara* and *Cancello* (p. 25), see p. 26.

The Railway crosses the Tammaro, a tributary of the Calore, just short of (64 M.) *Padúli* and beyond (68½ M.) *Apice* (518 ft.) follows its narrow valley. — 77 M. *Montecalvo-Buonalbergo* (895 ft.). Montecalvo lies on the hill to the right. Four tunnels, the third of which (Galleria della Starza) is 1½ M. long. We then cross the watershed between the Tyrrhenian Sea and the Adriatic. — 84 M. *Ariano di Puglia* (1571 ft.); the town (2680 ft.) is not visible from the line. — Then through a long tunnel (2 M.) to (87 M.) *Pianerottolo* (1788 ft.), beyond which we descend the *Valle di Bovino*, the narrow valley of the Cervaro. — 91 M. *Savignano-Greci* (1555 ft.); the two villages are situated high up on the hills to the right and left. — 94½ M. *Montaguto-Panni* (1296 ft.), to the left and right, both loftily situated. — We follow the left bank of the Cervaro, threading two short tunnels. — 97 M. *Orsara di Puglia*. — 102½ M. *Bovino-Deliceto* (853 ft.). High up on a hill to the S.W. lies the town of Bovino (2122 ft.), the ancient *Vibinum*, whose cathedral, of the 13th cent., possesses very ancient figured capitals.

107 M. *Troia-Castelluccio de' Sauri* is the station for **Tròia** (1440 ft.; Alb. Romano; Alb. Stella d'Italia), 7½ M. to the N.W., a walk of 2 hrs.; motorbus in ½ hr. (5 *L.*), from Foggia (p. 243) in 1½ hr. (7 *L.* or 5 *L.* 25 c.). Troia was founded in 1017 on the site

of the ancient *Aecae*, but was almost wholly destroyed in 1140 and 1240. The **Cathedral* was built in the Tuscan-Pisan manner after 1093 (comp. p. lxvi), but the upper part of the façade, adorned with a rose-window and sculptures, the choir-apse, and the interior date from the 13th century. The bronze doors, by Oderisius of Benevento, date from 1119 and 1127; they are embellished with niello-work (portraits, biblical scenes) and reliefs. The *Capitals of the columns inside the church and of the pilasters outside are interesting examples of acanthus ornamentation in the antique manner. The ambo (1169) belonged to the small domed church of *San Basilio*, which was originally built at the same time as the cathedral.

At (117½ M.) *Cervaro* diverges the railway from Foggia to Potenza (see p. 269). We finally traverse the Tavoliere di Puglia (p. 244).

123 M. *Foggia*, see p. 243.

17. From Naples to Benevento viâ Nola and Avellino.

RAILWAY, 77½ M. in 4¼-5 hrs. (59 *L.*, 40 *L.*, 23 *L.* 50 c.; no expresses). The line diverges from the Naples and Rome railway at Cancello. From Naples to (20½ M.) *Nola* in 1 hr. (15 *L.* 40, 11 *L.* 30, 7 *L.* 10 c.). — Railway from Naples to Baiano viâ Nola, see p. 252. — Comp. the Map at p. 108.

ROAD, 59¼ M. — 14 M. *Marigliano* (98 ft.; p. 252). — 36¼ M. *Avellino* (1151 ft.; p. 253). — 59¼ M. *Benevento* (443 ft.), see p. 247.

From Naples to (13 M.) *Cancello*, see pp. 26, 25.

20½ M. **Nola** (131 ft.; Alb.-Rist. Campidoglio, Alb. Trento e Trieste), a small town of 8350 inhab., is situated in one of the most fertile regions of Campania.

Founded soon after 470 B.C., under the name of *Uria*, by the Daunians or Etruscans, the town soon attained prosperity, as is testified by the beautiful Greek vases found in tombs here. It was then captured by the Samnites and in 313 B.C. by the Romans, who changed its name to *Nola* and considerably enlarged it. Like Naples, Nola resisted the attacks of Hannibal in 216, and in the following year its inhabitants under the command of the praetor Claudius Marcellus succeeded in repulsing the invader. From 90 to 80 B.C. the town was held by the rebellious Samnites; in 73 it was plundered by the slave-bands of Spartacus; and in A.D. 455 it was destroyed by Genseric. The Emperor Augustus died here in A.D. 14, in his father's house. — In the 5th cent. St. Paulinus, Bishop of Nola (b. at Bordeaux in 354, d. 431) and an accomplished poet, is said to have invented church-bells at this Campanian town, whence the word 'campana' is derived. On the last Sun. in June a great festival is celebrated in his honour; eight lofty and gaily adorned towers of light woodwork (so-called 'Lilies') and a ship bearing the image of the saint are drawn through the streets in procession.

Near the main railway station is a circular temple, built of white marble, with a statue of St. Felix, the first bishop of Nola. In the Piazza del Duomo are four antique figures in relief. The interior of the *Cathedral* was gutted by fire in 1870 but has

since been restored. Farther on the first street to the left leads to the Piazza Giordano Bruno, with a monument (restored in 1888) to the memory of the philosopher *Giordano Bruno*, born at Nola in 1548, who was burnt as a heretic at Rome in 1600. — About ½ M. to the N.E. of the town is the *Seminary*, whose collection of inscriptions includes the so-called Cippus Abellanus, a memorial of the Oscan language found in the ruins of Abella (see below). Above the seminary (5 min.) is the Franciscan convent of *Sant' Angelo* (15th cent.), commanding a view of the fertile plain; to the left is Monte Somma, behind which Vesuvius is concealed; to the right rise the mountains of Maddaloni.

Nola is connected with Naples by a LOCAL RAILWAY (17 M., in 1½ hr.; fares 8 *L.* 50 c., 5 *L.*) as well as by the main line. The train starts at Naples from the Nola-Baiano Station (Pl. H 3; p. 62). The line traverses Campania, offering numerous picturesque views. Stations: 1¾ M. *Poggioreale* (p. 41); 6¼ M. *Casalnuovo* (p. 26); 8 M. *Pomigliano d'Arco;* 9½ M. *Castello di Cisterna;* 10½ M. *Brusciano;* 11 M. *Mariglianella;* 12½ M. *Marigliano* (p. 25); 13 M. *San Vitaliano Casaferro;* 13½ M. *Scisciano;* 15½ M. *Saviano;* 17 M. *Nola.* — Beyond Nola the railway goes on to Baiano (6¾ M. in ½ hr.; 2 *L.* 90, 1 *L.* 60 c.). Stations: ⅔ M. *Cimitile,* with an ancient basilica (San Felice), built out of the remains of a Roman villa in the 5th cent. and laid bare in 1890, containing the tombs of SS. Felix and Paulinus (p. 251). — 6¼ M. *Avella-Sperone.* Avella is a little to the S.W. of the site of the classic *Abella,* which was renowned for its hazel-nuts ('nuces Abellanae'). 6¾ M. *Baiano* (623 ft.). From Baiano motorbus to Avellino (p. 253) in 1½ hr. (9 *L.*).

25 M. *Palma-San Gennaro* (216 ft.). Palma, on the slopes of the Apennines opposite Ottaiano (p. 142), with 7750 inhab. and an ancient château, is commanded by an extensive ruined castle on an adjacent hill (1197 ft.).

30 M. **Sarno** (115 ft.; Alb. Centrale), a town with 14,700 inhab. and numerous cloth-mills, lies on the *Sarno* (see below), which flows hence towards Scafati and Pompeii. Above it towers a ruined stronghold (994 ft.). In front of the town hall is a statue of Mariano Abignente, one of the thirteen knights who took part in the tournament at Barletta (p. 255). — Ferrovia Circumvesuviana to Pompeii and Naples, see p. 134.

Several copious springs rising at the foot of the mountains, between Sarno and Nocera (p. 196), give rise to the river *Sarno.* These springs are fed by the water that sinks into the numerous rifts and fissures in the neighbouring mountains, leaving the mountain-valleys almost destitute of streams. The limestone deposits (travertine; pietra di Sarno) that collect around the springs were used even in Pompeii (p. 147) as building material.

The view becomes more limited. Tunnel. — 34¾ M. *Còdola;* branch-line to Nocera, see p. 196. — 36½ M. *Castel San Giorgio-Roccapiemonte.*

39¾ M. **Mercato San Severino** (479 ft.; Alb. D'Agostino). The principal church contains the tombs of Tommaso da San Severino, high-constable of the kingdom of Naples in 1353, and of several princes of Salerno. Railway to Salerno, see p. 201. —

The line now turns to the N. Numerous tunnels. — 43 M. *Montoro-Forino.* — 51½ M. *Solofra* (1378 ft.; Vitale's albergo), a little town with a palace of the Orsini (containing a small museum), the church of San Michele (1500; interior of 1600, with paintings by Francesco Guarini, b. here in 1611, d. 1654), and numerous tanneries. — 53½ M. *Serino.*

About ⅔ M. to the N.E. of the station of Serino is the chief source of the *Naples Water Supply* (p. xxxi), which is conducted round the N. base of the Monte Vergine chain viâ Montesarchio and Cancello to the reservoirs at Capodimonte.

59 M. **Avellino** (1150 ft.). The town (Alb. Moderno, 70 beds at 9-12 *L.*; Alb. Patria, 20 beds; Alb. Roma, 20 beds), with 17,700 inhab., lies 1¾ M. to the W. of the station (motorbus 1 *L.*, one-horse carriage 2 *L.* 50 c.). Avellino, the capital of a province, with schools of industrial art and viticulture, is the junction of a branch-line to Rocchetta Sant' Antonio (see p. 254). The name is derived from the ancient *Abellinum*, the ruins of which are 2½ M. to the E., near the village of *Atripalda* (small museum).

From Avellino to Montevergine, a famous resort of pilgrims. Roads (carriage there and back 25-30 *L.*) lead W. viâ Mercogliano or (more direct) N.W. viâ Ospedaletto d'Alpinolo, 12¾ or 12 M.; motorbus to Mercogliano (3 M. in ¼ hr., 1 *L.* 60 c.), thence funicular (not yet working). The route viâ Mercogliano first follows the high-road to Naples to the W. (the shady bridle-path diverging on the right after ½ M. ascends viâ Ospedaletto to the Santuario in 3 hrs.); after 1½ M. we take the road branching off on the right to the (2½ M.) *Palazzo Badiale di Loreto*, where the abbot and older monks of Montevergine live in a large octagonal building designed by Giovanni Antonio Vaccaro, richly furnished with Flemish tapestries and old furniture. The archives, including beautiful miniatures and records going back to the time of the Norman kings, and a pharmacy of the 18th cent. are here also. — 3 M. *Mercogliano* (1804 ft.; osteria in the Piazza), whence a funicular (1 M. long; maximum gradient 60:100) climbs up to the Santuario in 20 minutes. The road, which joins the direct road from Avellino just short of (5¼ M.) *Ospedaletto d'Alpinolo* (2378 ft.), winds steadily up (7½ M.; only 2 M. by the easy mule-path).

The convent of **Montevergine** (4165 ft.) was founded in 1119 by St. William of Vercelli, the confessor of Roger I., on the ruins of a temple of Cybele, some remains of which are shown in the convent. The church of *San Guglielmo* contains (in the right aisle) a chapel with a miraculous picture of the Virgin (early-Byzantine head) and the tombs of Catherine of Valois (d. 1346), who caused the picture to be brought hither, and of her son Louis of Taranto (d. 1362), second husband of Joanna I. Their effigies repose on a Roman sarcophagus. The chapel of the Sacrament at the end of the aisle contains the ciborium in Cosmati work presented in 1308 by Charles Robert, king of Hungary. At the high altar are four columns of verde antico from the temple. On the left side of the high altar is a chapel with the Roman marble sarcophagus said to have been destined for himself by King Manfred, but which was given by Charles of Anjou to one of his French attendants. At Whitsuntide (comp. p. 38) and on Sept. 7-8th about 70-80,000 pilgrims visit the convent, many of the penitents ascending barefoot and crawling on their hands and knees from the church-door to the altar. Humble inn. — From the convent we may ascend to the (¾ hr.) top of the mountain (4855 ft.; large cross), commanding a magnificent survey of the bays and the extensive mountainous district.

FROM AVELLINO TO ROCCHETTA SANT' ANTONIO, 74 M., railway in 4½-5 hrs. (56 *L.*, 38 *L.*, 22 *L.* 50 c.; no express train). The line, which crosses 24 bridges and threads 17 tunnels, ascends the valley of the *Calore*, at first towards the E. and then towards the S. Thereafter it descends along the *Ofanto*, at first to the E. and finally to the N. On starting it crosses the valley of the *Sábato* by a viaduct 70 ft. high. — 5½ M. *Parolise-Candida* (1535 ft.). — The Ponte Principe at (13 M.) *Lapio* is 131 ft. above the bottom of the Calore valley. — 33½ M. *Nusco* (2204 ft.). The village, with a few antique remains, lies 3¾ M. to the N.W. — 38 M. *Sant' Angelo dei Lombardi* (1794 ft.). About 3¾ M. to the N.W. of the town (2792 ft.; motorbus from the station in 1 hr., from Avellino in 3¾ hrs.), near the chapel of Santa Felicita (2526 ft.), to the W. of the road to *Frigento*, is the *Sorgente Mefita*, the *Lacus Amsanctus* described by Virgil (Aeneid vii. 565). This is a small crater-like basin, on the surface of which large bubbles collect, filled with carbonic acid gas and perhaps also hydrogen gas. In dry weather the water evaporates and the gases, which are deadly to small animals, arise from fissures in the ground. — 40 M. *Lioni* (1752 ft.; Alb. Ferrovia). — 61½ M. *Monticchio* (984 ft.), on Monte Vulture (p. 270). — 65¼ M. *Monteverde* (p. 270). — 74 M. *Rocchetta Sant' Antonio*, see p. 270.

64 M. *Prata-Prátola;* 66½ M. *Tufo;* 67¾ M. *Altavilla Irpina;* 75¾ M. *Benevento Porta Rufina.*

77½ M. *Benevento*, see p. 247.

18. From Foggia to Brindisi and the Apulian Peninsula.

RAILWAY to *Brindisi*, 145½ M., express in 4½-5 hrs. (118 *L.*, 79 *L.* 50 c., 47 *L.*; comp. p. 235), ordinary train in 5½ hrs. (110 *L.*, 73 *L.* 50 c., 43 *L.*). From Brindisi to *Lecce*, 23½ M., express in ¾ hr. (21 *L.*, 14 *L.* 30, 8 *L.* 90 c.), ordinary train in 1 hr. (18 *L.* 60, 13 *L.*, 7 *L.* 90 c.). From Lecce to (33½ M.) *Gallipoli* or (29¾ M.) *Otranto*, ordinary train only, in 2 hrs. (26 *L.* 50, 17 *L.* 80, 10 *L.* 80 c. or 23 *L.* 50, 16 *L.*, 9 *L.* 10 c.).

ROADS (motorbuses between various points). From Foggia to Brindisi, 152 M.: 23 M. *Cerignola* (407 ft.; see below); 45 M. *Barletta* (49 ft.; p. 255); 79¼ M. *Bari* (13 ft.; p. 259); 105¼ M. *Monòpoli* (29 ft.; p. 263); 127½ M. *Ostuni* (751 ft.; p. 263); 152 M. *Brindisi* (36 ft.; p. 264). — From Brindisi to *Lecce* (167 ft.; p. 266), 25 M. — From Lecce to *Gallipoli* (46 ft.; p. 268), 24 M. — From Lecce to *Otranto* (49 ft.; p. 268), 25½ M.

Excursions in the country are usually made here in a two-wheeled *Sciarrabà* (a corruption of the French 'char-à-bancs'); the average daily journey is 30 M. The inns at outlying villages are often very inadequate, so that it is best to make excursions from such larger places as Foggia, Bari (for Bitonto, Ruvo, Molfetta, and Gioia), Trani, Barletta (for Castel del Monte), and Lecce.

Foggia, see p. 243. On the right lies the Tavoliere di Puglia (p. 244). Beyond it, to the S., rises Monte Vulture (p. 270).

12½ M. *Orta Nova.* — At (22 M.) *Cerignola Campagna* a branch-railway (4½ M.) diverges for the wine-growing and agricultural town of *Cerignola* (407 ft.; Alb. Moderno, 30 beds at 7-10 *L.*; Alb. Excelsior), with 36,000 inhabitants. — The line approaches the coast. — 32½ M. *Trinitápoli.* — 35 M. *Margherita di Savoia-Ofantino.* Branch-line (3 M.) to the large salt-works of Margherita di Savoia. — The train crosses the *Ofánto*, the ancient

Aufidus, the last river of the E. coast, with banks covered with underwood. To the right lies the broad plain of Cannae (p. 256), to the S. is Castel del Monte (p. 257).

42¼ M. **Barletta.** — *Railway Restaurant.* — HOTELS. *Milano*, near the station, 50 beds at 8-10 *L.*; *Regina*, Corso Imbriani, 36 beds at 7-10 *L.*; *Fanfulla*, Corso Garibaldi, humble. — CABS: 2-2½ *L.* per drive or 5½ *L.* for the first hour (then 4 *L.* per hr.).

Barletta (49 ft.), the Roman *Barduli*, is a seaport with 50,000 inhab. and an extensive wine-trade. From the station the Via Baccarini leads straight on past the market-place (Piazza Roma) to the (7 min.) *Piazza d'Azeglio*, with a monument to Massimo d'Azeglio (d. 1866), the statesman and poet, whose novel 'Ettore Fieramosca' deals with the tournament of Barletta (see below). Farther on, to the right, is the Corso Vittorio Emanuele, which descends to (3 min.) the early-Gothic church of *San Sepolcro*, built at the close of the 12th cent. in the Burgundian style, and restored in the 18th century. On the rood-loft are remains of Byzantine frescoes (key in the sacristy, on the right of the high altar). The treasury contains some works of the 13th century. In front of the church is a bronze **Statue*, 14 ft. high, representing a late-Roman emperor (possibly Valentinian I., d. 375, but the statue probably dates from the 1st half of the 5th cent.). This is the most important colossal bronze of antiquity in existence (comp. p. lxiii). The convent of San Domenico, a little to the N.E., in the Corso Garibaldi, now accommodates the municipal *Museum* (opened in 1929). The Via Garibaldi and the narrow Via del Duomo (r.) lead hence to the N.E. to the cathedral of *Santa Maria Maggiore*, the Romanesque W. part and campanile of which date from 1147-92, the Gothic choir from the 14th century. This church contains the tomb of Charles Count of Barbi and Mühlingen (d. 1566), with a German inscription (left aisle), a pulpit and a tabernacle of the 13th cent., and the Madonna della Disfida (comp. below) by Paolo de' Serafini of Modena (1387; in the ambulatory, covered). Behind the cathedral is the *Castello*, dating from the time of Charles V. (1537) but incorporating parts of an older building. To the N., on the neck of land, is the *Porta di Mare* (1751), to the S. of which is the church of *Sant'Andrea*, with a Romanesque portal (13th cent.) and a Madonna by Alvise Vivarini (1483; in the sacristy). To the W. is the *Palazzo Fragianni-La Marra* (Via Cialdini 48-50), which has an elaborate baroque façade.

In the wars between Louis XII. and Ferdinand the Catholic Barletta was defended in 1503 by Gonsalvo da Cordova and besieged by the Duke of Nemours. During the siege, among other encounters, a combat (Disfida) took place in the vicinity (between Andria and Corato, see p. 257) between thirteen on each side of the most valiant knights of Italy and France, conducted respectively by Prospero Colonna and Bayard 'sans peur et sans reproche', which terminated in favour of the former.

FROM BARLETTA TO SPINAZZOLA, 41 M., railway in 1¼ hr. (32 *L.*, 22 *L.*, 13 *L.*). — 9½ M. *Canne*, on the right bank of the Ofanto, lies to the S.W. of the Monte di Canne, the site of the ancient **Cannae**, where the Romans were signally defeated in 216 B.C. The enveloping movement to which Hannibal owed his victory was imitated by various generals in subsequent periods of military history right up to our own times. The Roman army, under the Consuls Lucius Aemilius Paulus and Caius Terentius Varro, who, according to the old custom, took command on alternate days, consisted of 70,000 foot and 6000 horse, that of Hannibal numbered 40,000 foot and 10,000 horse. For this battle, which was probably Hannibal's most brilliant feat of generalship, both armies were drawn up on the right bank of the Ofanto, almost midway between the present railway stations of Canne and Barletta. The Roman legions were arranged in deep columns, facing S., with the cavalry on the wings; the Carthaginians were similarly disposed, but with only a thin fighting-line in the centre; both armies leant on the river. The Roman legions repulsed the Gallic and Spanish troops advancing in echelon from the Carthaginian centre, but the picked Libyan troops on either flank of the Carthaginian centre enveloped the crowded Roman centre, and Hasdrubal, at the head of the heavy cavalry on the left wing, quickly put the Roman horse to flight and then attacked the Roman infantry in the rear. About 60,000 Romans were left on the field, including Aemilius Paulus the consul, and 10,000 were taken prisoner. A few thousands rallied at Canusium (see below), while the consul Varro with 70 horsemen escaped to Venusia. Hannibal lost only about 6000 men. Rome was now at the conqueror's mercy, but instead of marching against the city Hannibal advanced into Campania, the greater part of which promptly surrendered to him. — In 1019 an Apulian and Norman army under Melo of Bari was defeated at Cannae by the Greek prefect Basilius Bugianus. In 1083 Cannae was taken and destroyed by Robert Guiscard.

15½ M. **Canosa di Puglia** (505 ft.; Alb. Centrale; Alb. Nuovo Mondo), with 26,200 inhab., lies on the slope of a hill. The relics of the ancient *Canusium*, once a prosperous town, consist in the remains of walls (at the castle), a triumphal gate (Porta Varrense, on the road to Cerignola, which farther on crosses the Ofanto by a Roman bridge), and the ruins of an extensive amphitheatre (intersected by the railway short of the station). Numerous painted vases, golden trinkets, etc., have been discovered in the tomb-chambers in the neighbourhood (only one accessible). The exterior of the principal church of *San Sabino* (consecrated in 1101) has been altered by later additions, but the original Byzantine plan of the 11th cent., with its five domes, has been restored. The pavement is now several feet below the level of the street. In the interior are eighteen antique columns; the tomb of the saint is in the confessio or crypt. The choir contains a marble episcopal throne by Romualdus (1078-89) supported by elephants, and in the nave is a marble pulpit of c. 1120. In the S. court (door in the S. aisle; locked) is the *Tomb of Boemund or Bohemond (d. 1111; comp. p. lxvi), Prince of Antioch, son of Robert Guiscard, with bronze doors by Ruggero of Melfi (Amalfi?). The court of the Palazzo Bovio and some others in the town are interesting also. On the E. slope of the town-hill are the remnants of a 6th cent. baptistery. — 27½ M. *Minervino Murge* (1460 ft.), with 18,800 inhab. — 41 M. *Spinazzola*, on the railway from Gioia del Colle to Rocchetta Sant'Antonio (see pp. 272-270).

FROM BARLETTA TO BARI VIÂ ANDRIA, 40½ M., steam-tramway in 2¾-3¾ hrs. (11 *L.* 75, 8 *L.* 75, 5 *L.* 85 c.), starting from the Porta San Leonardo, ¼ hr. N.E. of the main-line station. — 6¼ M. **Andria** (495 ft.; Alb. Centauro; Alb. Stella; Alb. Vittoria), with 55,800 inhab., founded about 1046, was a favourite residence of the Emp. Frederick II., whose second wife Iolanthe of Jerusalem died here in 1228 after having given birth to a son (Conrad). Both Iolanthe and Frederick's third wife, Isabella of England, who died at Foggia in 1241, were interred in the *Cathedral* here, but it is improbable that the remains discovered in the crypt belonged to their graves. The choir was burnt out in 1916. In the sacristy of the

church of *San Domenico* is a good bust of Francesco del Balzo by Francesco Laurana. On the *Porta Sant'Andrea*, or *dell'Imperatore*, is a metrical inscription in letters of metal, attributed to Frederick: "Andria fidelis nostris affixa medullis". The church of *Sant'Agostino* (1230; with a fine portal, mixed Romanesque and Gothic) was the property of the Teutonic Order until 1316. About ¾ M. to the W., outside the Porta dell'Imperatore, is the former Basilian church of *Santa Croce* (with remains of frescoes of the 14-15th cent.), and 1½ M. farther on is the pilgrimage-church of the *Madonna dei Miracoli* (with remains of Byzantine paintings), both of which are partly hewn in the rock.

To the S. of Andria, but already visible from Barletta (p. 255), on the summit of one of the barren hills of the Murge (p. 271), rises the imposing ****Castel del Monte** (1771 ft.), erected about 1240 by Frederick II., in the early-Gothic style but with many classical details (comp. p. lxvii). At a later period the castle served as the prison of the sons of Manfred (Frederick's son) and it afterwards fell into decay until it was acquired by the state in 1876 (custodian and simple refreshments; restoration of the building begun in 1930; motorbus from Bari projected). It is a regular octagonal building of two stories, with octagonal turrets at the corners and a portal, of local red breccia, in the antique style. Each story contains eight rooms lined with marble, of which those on the upper floor have beautiful windows. Above the second door on the right leading to the court are the remains of an equestrian statue, such as is seen in several castles of Frederick II. The roof commands a fine view ('Belvedere delle Puglie') of the sea, the valley of the Ofanto, and Monte Vulture (p. 270). It is 10½ M. by road from Andria or Corato (see below; sciarrabà 40-50 *L.*, comp. p. 254).

Beyond Andria, ⅔ M. to the right of the road, is a modern monument (Epitaffio) said to mark the spot where the tournament of Barletta took place (see p. 255). The railway intersects several 'sheep routes' (see p. 244). — 15 M. *Corato* (760 ft.; Alb. Imbriani; Alb. Tripoli), with 47,950 inhabitants. Carriage to Castel del Monte (a morning's drive there and back), see above; from Trani, see p. 258. — 20 M. **Ruvo di Puglia** (853 ft.; Alb. Roma), with 26,650 inhab., the ancient *Rubi*, famous for the numerous and beautiful vases found in the Apulian tombs in its environs (now filled in again). A good collection is kept in the *Palazzo Iatta* (no adm.). The *Palazzo Spada* has an interesting Renaissance court. The *Cathedral* is a Norman building of the 12-13th cent. with a fine portal. On the cornice of the nave above the right aisle, near the façade, are several heads admirably cut in imitation of the antique style (best seen from the terrace of the house opposite). The interior contains a similar cornice and two rows of heterogeneous pilasters. The little apse is decorated with marmoreal stucco. — 23 M. *Terlizzi*. The portal of the old cathedral (13th cent.) is incorporated in the Oratorio del Santo Rosario.

31 M. **Bitonto** (387 ft.; Alb. Centrale, 20 beds at 5-7 *L.*, Alb. Roma), the ancient *Butuntum*, with 31,500 inhab., retains its old walls in good preservation. The **Cathedral* (in the middle of the old town, 10 min. S. of the station), entirely built about 1200 and restored in 1898, is one of the purest examples of the Apulian Romanesque style (comp. p. lxvi). It possesses a rich portal, a delicate columned gallery on the S. side, and two ambones, one showing traces of Saracenic workmanship while the relief on the steps of the other (executed by Magister Nicolaus in 1229) apparently refers to Emp. Frederick II. and his family. Note the capitals of the columns. The crypt has twenty-four columns. The *Palazzo Sylos Labini* to the E. of the cathedral, in the Via Planelli, has a rich Renaissance court (1500). A branch-railway runs N. from Bitonto to (5¼ M.) Santo Spirito (p. 259). — 40½ M. *Bari*, see p. 259.

Beyond Barletta the line to Brindisi skirts the coast. The country is luxuriantly fertile and is chiefly famous for its large

olive-plantations, of which there are no fewer than 242,000 acres in the province of Bari. The district in which the finest salad-oil is produced extends from Barletta and Canosa, past Bari, to the neighbourhood of Taranto (p. 277). Wine also is extensively produced and exported.

50½ M. **Trani.** — HOTELS. *Italia*, Piazza della Libertà, 28 beds at 7-11 *L.*; *Vittoria*, Via Mario Pagano, 13 beds at 9-10 *L.* — Excellent wine (Moscato di Trani). — Motorbus to Corato (p. 257) thrice daily, 8¾ M. in ½ hr., fare 4 *L.* 10 c.

Trani (23 ft.), the ancient *Turenum*, is a well-built seaport with 33,200 inhabitants. The road from the station leads straight to the harbour. The **Cathedral*, finely situated at the W. end of the harbour, above the sea, was erected in its upper part between 1150 and 1250. It possesses a Romanesque W. portal, with a early 13th cent. reliefs, and beautiful bronze doors by Barisanus, native bronze-founder (c. 1160; comp. p. lxviii). The slender tower over the open passage and the peculiar outside steps date from the 13-14th centuries. The interior was remodelled in the baroque style in 1837. The lower church, with fine columns, consists of the crypt of St. Nicolaus Peregrinus (d. 1094), beneath the transept, begun about 1100, and the crypt of St. Leucius (670), below the nave. Near the harbour is the Gothic *Palace of Simone Caccetta* (15th cent.), facing the Via Ognissanti. Above the portal of the adjacent church of the *Ognissanti* (formerly a Templars' hospice; with a deep vestibule) are Romanesque reliefs of the Annunciation and the Tree of Life. The square domed church of *Sant' Andrea* is of the 12th century. The churches of *San Giacomo* (with grotesque corbels) and *San Francesco* (1184; with three Byzantine domes) have Romanesque façades. The *Castello* (built in 1233-49) is now a prison. The pretty '*Villa*', or public gardens, by the sea, on the E. side of the harbour, contains three milestones from the Via Trajana, which led from Benevento to Brindisi viâ Canosa, Ruvo, Bari, and Egnatia; the gardens command a good *View of the harbour and cathedral.

55½ M. *Bisceglie* (52 ft.; Alb. Roma), with 33,900 inhab., contains a cathedral consecrated in 1295 and the ruins of a castle of the Hohenstaufen. The church of Santa Margherita, not far from the piazza, was founded in 1197; outside, on the left, are the fine tombs of the Falconi (13th cent.); inside is a Byzantine diptych (c. 1200).

On the Ruvo road, 3¾ M. to the S. of Bisceglie, is a huge *Dolmen* of the end of the neolithic period. A number of cave-dwellings, known as *Pulo*, 1¼ M. from Molfetta, on the road to Ruvo, date from the same period.

61 M. *Molfetta* (52 ft.; Alb. Risorgimento; Alb. Centrale), a lively harbour-town of 45,700 inhabitants. The church of San Corato (12-13th cent.), with its three cupolas over the middle

aisle, was formerly a cathedral; its interior is in good preservation. — 65¼ M. *Giovinazzo*, the ancient *Natiolum*, has a cathedral of 1283. — 69½ M. *Santo Spirito-Bitonto*. Railway to Bitonto, see p. 257.

76½ M. **Bari.** — Main-line railway station (Pl. C6; restaurant) on the S. side of the town; station for the steam-tramway to Barletta (pp. 257, 256) on the N.W. side (beyond Pl. A 3). — HOTELS. *Cavour* (Pl. a; B3), Corso Vittorio Emanuele 86, 130 beds, good; *Grand-Hôtel & d'Oriente* (Pl. b; C4), Corso Cavour, 140 beds from 18, B. 7 *L.*, new; *Leon d'Oro* (Pl. c; C5), Piazza Umberto Primo 61, 100 beds at 15 *L.*; *Adria* (Pl. d; D6), Via Zuppetta, 70 beds at 8-14 *L.* (no meals); *Risorgimento* (Pl. e; C3), Via Sparano 17 (no meals); *Hotel-Rist. del Moro*, Via Piccinni 51 (Pl. f; C3); *Commercio*, Via Roberto da Bari 37, 40 beds at 8-9 *L.*

RESTAURANTS. *Ostricaro*, Via Piccinni 124 (Pl. A-C4); *Fiorentino*, Corso Cavour 36; *Patria*, Corso Vittorio Emanuele 26; *Fusaro*, Corso Cavour 125; *Posillipo*, on the Molo to the S. of the Porto Vecchio (Pl. D3). — CAFÉ. *Stoppani*, Corso Vittorio Emanuele 58-62. — Good drinking-water is supplied by the Acquedotto Pugliese (p. 273).

CABS. From the station and in the town 2½ *L.*, after dusk 3½ *L.*, after midnight 5 *L.*; per hour 7 *L.*, at night 10 *L.* — TRAMWAYS. From the station past the prefettura, castle, and cathedral to the new harbour (Dogana; Pl. B1) or to the station of the tramway to Barletta (see above); from the post office to the S. to Carbonara and Ceglie del Campo.

RAILWAY AGENTS: *Nuzzi. Danese & Co.*, Via Sparano 43, near San Ferdinando (Pl. C4), also for the steamers of the Puglia, Società Italiana di Servizi Marittimi, Lloyd Triestino, San Marco companies (for Corfu, Albania, Dalmatia, Brindisi, Greece, Levant, and Egypt), and the Adria company (for Fiume, Trieste, Catania, and Malta). — POST OFFICE in the Camera di Commercio (Pl. D4).

BRITISH VICE-CONSULATE, Via Piccinni 40 (Pl. A-C 4).

BOOKSHOP: *Laterza*, Via Sparano 81.

Bari (13 ft.), the ancient *Barium*, is a seaport with 111,000 inhab., trading chiefly with the Levant and the Balkans (especially Albania), the capital of a province, and the most important commercial town in Apulia, with exports of wine, almonds, oil, and figs; its industries include the manufacture of soap, cream of tartar, and carpets. It is the seat of an archbishop and the head-quarters of the 9th army corps, and it is the junction of the coast railway with the lines to Taranto and Locorotondo (p. 262). Of no importance in antiquity, the town became the chief Byzantine stronghold in S. Italy and remained the residence of their 'Katapan' or governor for two centuries after its occupation by the Lombards (690-720 and 802-841) and the Saracens (841-871), until it was taken by Robert Guiscard in 1071. It was destroyed by William I. in 1156, only the church of San Nicola being spared, but was rebuilt after 1169. From 1324 onwards it was the capital of an almost independent feudal principality, reverting to the crown of Naples in 1558.

The VIA SPARANO DA BARI, officially *Via Vittorio Veneto*, leads to the N. from the station (Pl. C 6), crossing the Piazza Umberto Primo, where, on the left, stands the **Ateneo**, now the

seat of the *University* (Pl. B C 5; Regia Università Adriatica Benito Mussolini), which was founded in 1925 and hitherto possesses faculties of medicine and law.

On the first floor of the Ateneo, with its entrance on the E. side, is the **Provincial Museum** (director, Prof. Dr. Michele Gervasio), open on Tues. and Thurs. 10-12, Sun. 11-1 (gratuity). — In the STAIRCASE and WEST CORRIDOR are casts of mediaeval sculptural monuments from the province of Bari. — SOUTH and EAST CORRIDORS. Prehistoric finds (mostly weapons and potsherds) from the Monte Gargano (p. 245), from the Pulo near Molfetta (p. 258), and (pottery) from Canosa, Gioia del Colle, Ceglie, Noicattaro, Canneto, Valenzano, etc. — Near the end of the East Corridor is ROOM I: Red-figured vases, vases decorated with reliefs, and a large terracotta figure (all from Apulia); bronzes; glass, vitreous paste, gems, trinkets. — ROOM II. Greek and Graeco-Italic vases. Among the showpieces in front of the windows and in the middle of the room we note the large mixing-bowl (at the beginning of the middle row), the (third) amphora with the Victory on the quadriga, and the coloured vases with plastic ornamentation from Canosa (in the glass case at the end of the middle row). Case 9 (by the rear wall): Drinking-vessels (rhyton) in the form of female and animals' heads. The desk-case between Cases 10 and 11 contains terracotta moulds; in the other desks are terracotta figures. Case 15: Four mixing bowls with comedy scenes. The last case by the window-wall contains large hydrias and two huge shallow dishes with the chariot of Apollo. — The cabinet of coins is not shown; part of it was stolen in 1923, together with a famous silver dish. — The collection of vases is continued in the NORTH CORRIDOR, which also contains copies of portions of the 'Exultet' roll in the cathedral archives (p. 261).

The Via Sparano da Bari ends at present (it is to be continued through to the harbour) at the CORSO VITTORIO EMANUELE, which separates the closely-built old town (see below) from the new town, or Borgo. On the W. the Corso ends in the grounds of the Piazza Garibaldi (Pl. A 3, 4); at the E. end is the *Giardino Margherita* (Pl. C D 3), beyond which is the *Old Harbour*, now used only by fishing-boats and other small craft. To the S. are the *Camera di Commercio* (Pl. D 4), with the principal post office, and the monumental *Politeama Petruzzelli* (a theatre).

In the middle the Corso expands into the PIAZZA DELLA PREFETTURA, with a statue of the composer Nicola Piccinni (1728-1800), who was born at Bari. To the S. is the *Teatro Piccinni*, flanked by the *Municipio* (Pl. B 3, 4); on the N. is the *Prefettura* (Pl. B 3). Passing to the left of the last we reach the *Castello* (Pl. B 2, 3), which was begun by Frederick II. in 1233, strengthened in the 13th and 16th cent., and converted into a palace by Bona Sforza (p. 261). It is now a prison and signal station (part of it is shown by the sentry). The fine capitals and the great outside staircase date from Frederick's time. To the N. lies the *New Harbour*, with up-to-date appliances, and still being developed (steamer traffic in 1926: 371,000 tons). From this point Monte Gargano may be identified in rainy weather by its clouds.

In the middle of the OLD TOWN, many of whose crooked alleys are spanned by arches, rises the cathedral.

Lr Anstalt von Wagner & Debes, Leipzig

1 Dogana
2 Ufficio di Porto
3 Nuovo Mercato
4 Chiesa S. Chiara
5 „ S. Maria d. Angeli
6 „ S. Anna
7 „ d. Purgatorio
8 „ Greca
9 Palazzo Balsamo
10 „ Cocotò
11 „ Montenegro
12 „ Nervegna
13 Via Lauro
Seno di P.te Grande
Seno di Ponte Piccolo
Castello
(Bagno penale)
Piazza d'Armi
S. Teresa
Colonne
Cattedrale
S. Paolo
Seminario
Staz. Porto
Sanità
Posta
Municipio
S. Benedetto
S. Giov. al Sep.
Teatro
S. Lucia
Stazione Centrale
Pietà
Pia Lecce
Capo Gallo
Faro di Pennano
P.ta Lopia
Mass.a Guadalupi
Cala Materdomini
P.ta S. Andrea
Diga
Faro
S. Andrea
Mass.a de Laurentis
Mass.a Monticelli
Forte a Mare
Rocca di Puglia
S. M.a del Casale
Faro
Petagna Grande
Le Petagne
Passaggio dei Trapanelli
Capo Bianco
Porto esterno
Cas.o Fanelli
Costa Morena
Mass.a Zaccaria
Torre Cavallo
Capo Cavallo
Seno di P.te Grande
Castello
BRINDISI
C. Castro
C. Giannito
Mass.a Marzo
Mass.a Scorza
Mass.a Cesina
Fiume Grande
Cappie
BRINDISI
1:20.000
0 50 100 200 300 400 500 Metri

The *Cathedral (*San Sabino;* Pl. C 2, 3), a grand and beautiful building of c. 1170-78, was sadly marred by alterations made in 1745. Some noteworthy relics of the elaborate Norman decoration of the window-frames (late 12th cent.) are preserved in the S. transept and the apse. The interior of the basilica, disfigured by baroque additions, has been restored to some extent within recent years. The two pictures in the chapels on the right and left of the high altar (St. Roch and the Madonna delle Grazie) are ascribed to Tintoretto and Paolo Veronese respectively. The crypt contains an altarpiece (Santa Maria di Costantinopoli) ascribed by legend to St. Luke and said to have been brought to Bari in 733. Among the archives are two parts of an *'Exultet' roll of the Greek church, dating from the 11th century (key kept by the Archivista). The campanile commands an extensive view.

To the N. of the cathedral is the large pilgrimage-church of ***San Nicola** (Pl. C 2), resting on portions of the Byzantine governor's palace, which dates back to the Roman period. The church was begun in 1087 by the Benedictine abbot Elias (d. 1105 as archbishop) for the reception of the relics of the saint, which were brought from Myra in Lycia. The crypt was consecrated by Pope Urban II. in 1089. Not completely finished till the 13th cent., San Nicola is one of the best examples of the Lombardo-Romanesque style in Apulia, while its sculptural decoration worthily represents the plastic art of Apulia, influenced by that of S. France, in the 12th century (comp. pp. lxvi, lxviii). The most notable external features are the main portal of the façade and the N. side-portal, with its frieze of battle-scenes.

San Nicola long ranked as one of the four 'Basiliche Palatine' of the crown, the others being at Acquaviva delle Fonti, Altamura, and Monte Santangelo, but in 1929 it was transferred to the papal jurisdiction.

The PLAN AND CONSTRUCTION of the edifice is very characteristic for the churches of the Terra di Bari, the best example of which, however, is that at Bitonto (p. 257): a columned basilica with galleries, a slightly projecting transept, and semicircular apse. The aisles were flanked by roomy arcades, most of which have been walled up and converted into chapels. Above runs an elegant colonnade, which also has been walled up. The E. end forms a second façade with corner-towers, the semicircular shape of the apse being masked by a rectilinear wall.

The INTERIOR (closed at midday), with its flat ceiling borne by rows of twin columns, is somewhat marred by the transverse arches in the nave, which were added after an earthquake in the 15th century. — Over the high altar is a *Tabernacle of the mid-12th cent., on the architrave of which is a small plate of Limoges or Saracenic enamel depicting King Roger and St. Nicholas. To the right of the altar is a Madonna with saints by *Bartolomeo Vivarini* (1476). — At the back of the choir are the *Tomb of Bona Sforza*, queen of Sigismund I. of Poland and last duchess of Bari (d. 1558), with statues of SS. Casimir and Stanislaus (erected in 1593), and the *Bishop's Throne of Elias (1098), with splendid figured embellishments (comp. p. lxviii). — The women's galleries also should be visited.

At the foot of the left staircase leading to the CRYPT is an early-Christian sarcophagus (5th cent.) containing the relics of Elias. — The crypt itself, which is supported by twenty-six different columns, contains a silver

altar worked by Neapolitan artists in 1684 in place of one presented in 1319 by the Servian king Urosius. Below the altar is the vault containing the bones of St. Nicholas, from which a miraculous fluid ('Manna di San Nicola') exudes (comp. p. 210). The saint is the protector of seafarers and is honoured equally by Roman and Greek Catholics; his festival, on May 8th, is attended by thousands of pilgrims, who take part in a procession of boats.

The TREASURY contains a beautifully illuminated breviary, a sceptre, two candlesticks, a Gothic reliquary, and other gifts presented by Charles II. of Anjou; the iron crown with which the Norman Roger, Emp. Henry VI. and his consort Constanza, Manfred, and Ferdinand I. of Aragon are all said to have been crowned in this church; and numerous reliquaries. The archives contain old documents.

To the left of San Nicola is the small church of *San Gregorio* (Pl. C 2), of the mid-11th cent., retaining some fragments of the old palace-chapel of the Byzantine governor. — The *Lion* in the Piazza Mercantile (Pl. C 3), bearing the inscription 'custos iustitiae' on its collar, was once used as a pillory.

FROM BARI TO LOCOROTONDO (and Francavilla), 45 M., railway in 2½ hrs. (31 *L.* 20, 21 *L.* 35, 12 *L.* 60 c.). The small round houses of the local peasants are described below (at Alberobello). — From (3 M.) *Mungivacca* a branch-line runs viâ Turi to Putignano (see below). — 6¼ M. *Capurso*, visited by pilgrims on account of a miraculous image of the Madonna. — 10 M. *Noicáttaro Città* (comp. p. 263), with large potteries and an elegant cathedral of the 13th century. — 11¼ M. *Rutigliano* is dominated by an ancient square tower. The cathedral has fine 13th cent. portals. — 18 M. **Conversano** (720 ft.; Alb. Venezia), an ancient town with 13,700 inhab., contains a strong castle, which belonged from 1456 on to the Acquavivas, Dukes of Atri and Counts of Conversano. The cathedral dates from the 14th cent.; the modernized interior has been restored on the old lines. The nunnery of San Benedetto, with mosaic decorations on the side-walls and with remains of cloisters, is an early offshoot from Monte Cassino (p. 18). — 27½ M. *Putignano* (comp. above), with 15,000 inhabitants. — 40 M. *Alberobello* (1365 ft.; Alb. Lanzillotta; Alb. Savoia). This village (5850 inhab.) consists mainly of so-called 'trulli', i.e. small round houses, frequently in groups, with conical roofs formed by layers of masonry projecting over each other (comp. the nuraghi, p. 466), such as the Apulian peasants everywhere erect in the fields. — 45 M. *Locorotondo*. Local railway viâ (3¾ M.) *Martina Franca* (1414 ft.; pop. 24,350), with many baroque buildings, (10½ M.) *Cisternino* (comp. p. 263), and (19¼ M.) *Ceglie Messapica* (with remains of antique walls), to (29¼ M.) *Francavilla Fontana* (p. 280).

FROM BARI TO TARANTO, 71½ M., railway in 3-3¼ hrs. (54 *L.* 50 c., 37 *L.*, 22 *L.*). The line gradually ascends. — 7 M. *Modugno* (Alb. De Rasmo). On a farm about 1¾ M. to the S.E. are two ruined churches of the former village of *Balsignano:* San Pietro, a Romanesque centralized edifice, and Santa Maria, with fragmentary frescoes of the 14th century. — 9½ M. *Bitetto* has a cathedral begun in 1335, with a fine Gothic portal by Lillo da Barletta and a rose-window containing pierced leaden plates (transenne). On a hill 3 M. to the N. is *Palo del Colle* (580 ft.), with a 12th cent. church. — 13½ M. *Grumo Appula* (comp. p. 263). — 25½ M. *Acquaviva delle Fonti* (1443 ft.; Alb. Posillipo). The basilica here, built in the Renaissance period, presents a picturesque imitation of a Romanesque church. The Palazzo di Città dates from various periods. About 3½ M. to the W. is *Cassano delle Murge*, 2½ M. to the S. of which is a stalactite grotto (key at the Sindaco's). — 33½ M. *Gioia del Colle* (p. 272), junction of the line to Rocchetta Sant'Antonio (p. 270). — The line now traverses a low range of hills. The scenery becomes bleak in character, the olive-trees disappearing and the fields often looking as if sown with fragments

of limestone rocks. — 48 M. *Castellaneta*, where olives reappear. — 53½ M. *Palagianello*, 61 M. *Massafra*, both situated on picturesque ravines. — 71½ M. *Taranto*, see p. 277.

FROM BARI TO MIGLIONICO, 64½ M., local railway in 5 hrs. viâ (13½ M.) *Grumo Appula* (comp. p. 262) and (30½ M.) *Altamura* (p. 272), passing numerous olive and almond groves; in the fields we note the 'trulli' of the peasants (see p. 262). — 48 M. **Matèra** (1315 ft.; Alb. Monaco, at the station, 20 beds at 7-9 *L.*; Alb. Odeon), a picturesque old hill-town situated like Gravina (p. 272) on the side of a deep rocky ravine, was formerly the chief place in the Basilicata and was created a provincial capital in 1927. Pop. 17,900. Most of the houses are hollowed out of the calcareous tuff, rising in tiers on the slope of the ravine. There is a massive castle here, and the *Cathedral* (13th cent.), *Sant' Eustachio* (consecrated in 1082), and *San Giovanni* (13th cent.; apsidal window flanked by elephants) are all architecturally noteworthy. In the town, on the Monterrone peak, is a Basilian grotto with Byzantine frescoes, and there are many others in the vicinity. In the *Museum* are objects illustrating the influence of the neighbouring Greek colonies, and also the articles found in the important prehistoric sites in the neighbourhood (director, Senator Dr. Ridola). — 64½ M. *Miglionico*, whence it is proposed to continue the railway to *Ferrandina* (p. 276).

Beyond Bari we reach (84 M.) *Noicáttaro*. The station is near *Torre Pelosa*, a little bathing-place of recent creation; the town lies 3¾ M. inland (p. 262). — 88¼ M. *Mola di Bari* (14,450 inhab.), on the coast. The Romanesque cathedral was renewed in the Renaissance period. — 97 M. *Polignano a Mare* (Alb. Fiume) is situated on a lofty and precipitous rock rising above the sea and containing several fine grottoes. The finest of these lies under the new town (entrance by a small door in the old town; key at the house opposite). Road to (5½ M.) Conversano (p. 262). — 102 M. *Monòpoli* (29 ft.; Alb. Centrale), with 14,900 inhab., the residence of an archbishop. The sacristy of the cathedral (founded in 1107; rebuilt in 1742-70), with paintings of the Venetian school, contains sculptures from the portal of the original building. A cart-track runs at a short distance from the coast, past (2 M.) the former abbey of *Santo Stefano* (to the E.; founded in 1088), to the ruins of *Egnatia*, the Greek *Gnathia*, situated on a tongue of land near the *Torre d'Anazzo*, 6¼ M. to the S.E. of Monopoli. Besides the remains of the town wall and various streets we discern the foundations of a basilica.

110 M. *Fasano* (Alb. Fagiano), a thriving town with 12,300 inhabitants. The old palace of the Knights of St. John, with its handsome loggie (1509), is now the Municipio. To Egnatia (see above) 3¾ M. — 115 M. *Cisternino*. The village (p. 262) is 7½ M. away (motorbus). — The train now enters the province of Lecce (*Terra d'Otranto*, the ancient Calabria, see p. 214). — 122½ M. *Ostuni* (750 ft.; Alb. Ferrovia) has a cathedral with a fine Gothic façade. — 138 M. *San Vito de' Normanni*. About 1½ M. to the N.W. and S.W. of the station are two grottoes of Basilian monks, with frescoes of the 11-12th cent.: San Biagio, at the Masseria Jannuzzo, and San Giovanni, at the Masseria Caffaro.

145½ M. **Brindisi.** — PLAN, see p. 261. — *Railway Restaurant.* Through-carriages to the harbour on the midday express. — Good drinking water from the Acquedotto Pugliese (p. 273).

HOTELS (all with restaurants). *Grand-Hôtel International* (Pl. a), at the harbour, 110 beds at 15-25, B. 6, L. 20, D. 25 *L.*, first class. — *Europa Nuova* (Pl. b), Corso Garibaldi 147, 36 beds at 10-15, B. 5½, L. 10, D. 15, P. 30-35 *L.*; *Orientale* (Pl. d), Corso Garibaldi 61, 32 beds at 9-14 *L.*; *Bristol*, Via Cavour 56, 30 beds at 7-9, P. 22-26 *L.*, *Ferrovia*, Corso Garibaldi 133-141, 24 beds at 8-9 *L.*, both near the station.

POST OFFICES in the Corso Umberto Primo and at the harbour. — RAILWAY AGENT: *Colisti*, Piazza Vittoria.

CABS (settle the fare before starting). From the station to the harbour (about ½ M.) 2½ *L.*, at night 3½ *L.*; each article of luggage 1 *L.*; per hour 7 *L.*, at night 10 *L.*

AIR SERVICES, see p. xviii; aerodrome on the W. side of the Outer Harbour; a motorboat conveys passengers from the harbour (opposite the Hotel International) to the aerodrome ½ hr. before the ascent.

STEAMERS to Corfu, etc., see R. 44; Lloyd Triestino liners weekly to Venice and Trieste, to Constantinople and Alexandria; weekly liners (most of them belonging to the Lloyd Triestino) to the Piraeus (Athens), Smyrna, and Constantinople; monthly to India and the Far East, etc. (the weekly mail-steamers from London to India now call at Marseilles instead of Brindisi). Steamship agencies at the harbour: *Thos. Cook & Son* (T. Cafiero), *Ghiolman*, *Titi* (Corso Garibaldi 20), *Puglia*, *Cocotò* (chiefly for Greek steamers). — The importunate guides should be disregarded.

BRITISH VICE-CONSULATE, Piazza Dionisi 3. — It is prohibited to take photographs near the harbour or the castle.

Brindisi (36 ft.), a quiet town with 31,000 inhab., the seat of an archbishop, situated in fertile but fever-stricken surroundings, is still important as a point of embarkation for the East (Greece and Egypt). The name of the town, which was called *Brentesion* by the Greeks and *Brundisium* by the Romans, is derived from the Messapian word 'Brunda' (small horn), which is presumably explained by the form of the harbour which encloses the town in two arms. At an early period the Messapian town was colonized by Tarentum and subsequently (245 B.C.) by Rome; and it formed the termination of the Via Appia, which was constructed in the 2nd cent. B.C. and led hither from Rome viâ Venusia and Tarentum. In the Civil War (49 B.C.) it was taken from Pompey by Caesar. In the middle ages the fleets of the Crusaders frequently assembled in the harbour, and in 1227 several thousand Crusaders perished here from want and disease. The place declined after the cessation of the Crusades. It was subsequently destroyed by Lewis, king of Hungary, in 1348, and again by a fearful earthquake in 1458. The entrance to the harbour became sand-locked and the inner harbour degenerated into a mere morass. The channel was not opened again until 1775. In 1866 the Italian government lined it with masonry and deepened the harbour, which is now the best on the E. coast of Italy. Since the Great War it has been further developed. It contains also large oyster-beds. — Virgil died at Brundisium on his return from Greece in 19 B.C. (comp. p. 104).

The *Harbour* is now mainly of naval importance. The inner basin, sheltered from every wind, consists of two arms formed by erosion: the Seno di Ponte Grande to the W. (650 yds. in length) and the Seno di Ponte Piccolo to the E. (490 yds.). The largest ocean steamers may enter the latter and lie at the quay. A channel, 575 yds. long and 55 yds. broad, connects both arms with the outer harbour, the seaward entrance to which is divided into two by the islet of *Sant' Andrea*. On this island are a fort of the 15th cent., now used as a quarantine station, and a convent-church retaining some interesting capitals of c. 1100 (others at the museum, see below). In order to prevent the harbour from becoming filled with sand, the N. channel (Bocca di Puglia) between the island and the coast has been closed by means of a substantial bulwark of solid stone. The fort may be visited by boat, and the trip may be extended to the breakwater (in all 1-1½ hr.).

On a slight eminence by the quay rises an unfluted *Column* of cipollino, 62 ft. in height, with a highly ornate capital representing figures of gods. The unfinished inscription mentions a Byzantine governor named Lupus, by whom the town was rebuilt in the 10th cent., after its destruction by the Saracens. Near by is the base of a second column, the shaft of which is now at Lecce, surmounted by a statue of Sant' Oronzo (see p. 266). These columns are said to have marked the termination of the Via Appia (p. 264). — About 150 paces to the S.W. of the columns is the *Cathedral*, consecrated by Urban II. in 1089; the nuptials of Frederick II. with Iolanthe of Jerusalem were solemnized here in 1225. The present building dates almost wholly from the 18th century. At the corner of the street beginning opposite is the *Casa Balsamo*, with an elaborate balcony (13th cent.).

The *Castello* with its massive round towers, situated on the W. arm of the harbour, 8 min. W., was founded by the Emp. Frederick II. in 1233 and was afterwards strengthened by Charles V. It is now a penitentiary. — A little to the S.E. is the Norman church of *San Benedetto*, dating from about 1100, with a Byzantine side-portal and a beautiful relief in the cloisters. — Farther E., in a turning off the Via Lauro, is the round baptismal church of *San Giovanni al Sepolcro* (11th cent.), with handsome portals and Byzantine frescoes. It now serves as a *Museum* (director, Canon Pasquale Camassa) and contains mediaeval sculptures (capitals and other architectural fragments), Roman portrait-statues (mutilated), a bust of Minerva, a mosaic, vases, funerary gifts, and inscriptions. — The church of *Santa Lucia*, 7 min. farther S.E., in the Via Lata, has a Byzantine crypt and catacombs. Not far off is the *Seminary*, with the public library. — In the S.E. part of the *Cemetery*, ½ M. outside the Porta Lecce, are 85 British war graves.

About 2 M. to the N.N.W. of Brindisi is the former conventual church of *Santa Maria del Casale*, built in 1322 in the Lombard style, with a beautiful portal and remains of frescoes showing Byzantine influence.

Railway from Brindisi to Taranto, Metaponto, and Naples, see R. 20.

FROM BRINDISI TO LECCE (comp. p. 254). The train proceeds viâ the stations *Tuturano, San Pietro Vernotico, Squinzano, Trepuzzi*, and *Surbo*.

23½ M. **Lecce**. — *Railway Restaurant.* — HOTELS (all with restaurant). *Risorgimento*, Via Imperatore, to the N. of the Piazza Vittorio Emanuele (see below), 80 beds at 10-12 *L.*; *Patria*, Piazza Gabriele Riccardi, opposite Santa Croce (p. 267), 130 beds at 9-12 *L.*; *Savoia*, Via Maremonti, to the E. of the Piazza Vittorio Emanuele; *Grande Albergo*, Viale della Stazione. RAILWAY AGENT: *Fiocco*, Via Antoglietta 2, near Sant' Irene (see below). — CAB: 1-2 persons 2-3 *L.* (at night 3 *L.*- 4 *L.* 50 c.).

Lecce (167 ft.), the capital of a province and the seat of a bishop, with 34,150 inhab., on the site of the ancient *Lupiae* (comp. p. 267), is distinguished for the luxuriant baroque architecture produced by native artists out of the beautiful and easily-worked yellow limestone of the district.

From the railway station we follow the Viale della Stazione straight ahead and then its prolongation half-left to the (10 min.) picturesque PIAZZA DEL DUOMO. Here stand the *Cathedral of Sant' Oronzo* (1658-70), with handsome side-portals and a tower 229 ft. high, and (opposite) the *Seminary* (1694-1709), with richly decorated windows. From the N. side of the piazza the Via Libertini leads S.W. (l.) to the (5 min.) *Porta Rugge* (renewed in 1703), passing (l.) the Dominican church of *Santa Maria del Rosario* (1691-1728), with a domed interior of a calm and beautiful character. — Returning to the cathedral square we go straight on by the Corso Vittorio Emanuele, past the Theatine church of *Sant' Irene* (1639), to (4 min.) the Piazza Sant' Oronzo.

In the PIAZZA SANT' ORONZO, the centre of the town, stand a column with a statue of the saint (comp. p. 265) and the *Sedile*, a loggia of 1592, built in the Gothic and Renaissance styles, now accommodating the *Museo Civico* of modern art. Adjacent is the portal of the little church of *San Marco*, founded in 1543. Some remains of a Roman *Amphitheatre* were discovered below the piazza in 1904. A statue with a bronze eagle commemorates the poet Ennius, who was born at Rudiae (p. 267). — A few paces to the S. lie the Piazza Vittorio Emanuele and the church of *Santa Chiara* (early 18th cent.). About 2 min. farther S. (through the Via d'Aragona) is the church of *San Matteo*, of 1700, with a bizarre façade covered with scales, the upper portion concave, the lower convex; the aisleless interior is also worth inspecting. The garden of the *Palazzo Palmieri*, in the Via Palmieri, contains a chambered tomb of c. 300 B.C. with a frieze depicting a cavalry engagement.

At the beginning of the straggling PIAZZA DELLA PREFETTURA, 3 min. N. of the Piazza Sant' Oronzo, is (r.) the church of *Santa Croce*, the fanciful façade of which was begun in 1549 and completed after 1697. Adjoining is the lengthy and elaborately decorated façade of the attached convent of Celestines (1549-after 1634), now the *Prefettura;* in the courtyard is the *Provincial Museum*, with antique vases (in Room 4 an *Amphora of the 5th cent. B.C.), terracottas, coins, fine gems, remains of chambered tombs, and majolica. Behind the Prefettura are the *Municipal Gardens*. — We now follow the Via Umberto to the N. for a short distance and then take the Via Principi di Savoia (l.) to the (5 min.) *Porta di Napoli*, a triumphal arch of 1548 in the N.W. part of the town. Thence to the N.W., by the Via del Cimitero, to the (8 min.) Campo Santo (closed 12-4 and after the Angelus), with the handsome **Church of Santi Nicòla e Cataldo*, built by the Norman Count Tancred in 1180. The façade is baroque (1716), but the beautiful portal is of ancient date. The corridor to the right of the church is entered by an interesting side-portal. The nave and aisles, with their beautiful capitals, are an early example of the influence of French Gothic and are still very effective in spite of the painting by which they were covered in 1619 (comp. p. lxvi). The roof commands a view extending to the coast of Epirus.

About 3½ M. to the S.E. of Lecce (motorbus in ¼ hr.) lies *Cavallino*, with a baroque château of the 16th cent.; the owner, Duke Castromediano, admits visitors on their sending their cards. — About 7½ M. to the E. of Lecce (tramway from the Piazza Sant' Oronzo in July, Aug., and Sept., in 50 min., fare 2 *L.*) are the small sea-baths of *San Cataldo* (several restaurants), with a good beach and a lighthouse. The Cyclopean walls discovered near by in 1928 belong perhaps to the Messapian town of *Lupiae*. — In the vicinity of the royal school of agriculture, 1¼ M. to the W. of Lecce, lay *Rudiae*, where Ennius, the father of Roman poetry, was born in 239 B.C. (d. at Rome 169). Remains of a temple were unearthed in 1929.

FROM LECCE TO FRANCAVILLA (p. 280), 38½ M., local railway in 2 hrs. The line runs viâ (7 M.) *Novoli* (see below), *Campi*, *Salice*, *San Pancrazio*, and *Manduria*. Manduria (Alb. Marinelli) possesses a large château of the 18th cent. and (in the Municipio) some antiquities. Outside the town are the remnants of pre-Roman town walls and the Pozzo Pliniano, an ancient well-house hollowed out in the shape of a dome.

FROM LECCE TO GAGLIANO, 53½ M., branch-railway in 3-4½ hrs. — As far as (7 M.) *Nóvoli* (see above) the line runs to the W., thence to the S. — 15 M. *Copertino* (Alb. Italia), with a well-preserved castle of the 13th and 16th centuries. — 21 M. *Nardò Città*, the *Neretum* of the Sallentini, now an episcopal see. The cathedral has been restored in the manner of the 13th century. — At (23 M.) *Nardò Centrale* we cross the Zollino-Gallipoli line (see below). — 25 M. *Galatone Città* (comp. p. 268). — At (38 M.) *Casarano* we are joined by a branch-line from Gallipoli. — 53½ M. *Gagliano Leuca*, see p. 269.

FROM LECCE TO GALLIPOLI, railway and road, see p. 254. — The railway runs viâ (7½ M.) *Galugnano* to (11¾ M.) **Zollino** (256 ft.), junction for Otranto (see p. 268).

Traces of Greek influence are still abundant in the local dialect of the district of Zollino, Martano, Martignano, Calimera, Castignano de' Greci, and Melpignano (comp. p. 286). *Carpignano*, 6¼ M. to the E. of Zollino, possesses two Byzantine frescoes (of 959 and 1020). The 'trulli' in the fields, visible from the railway, are described on p. 262. Near Zollino and, more particularly, Giurdignano (see below) are numerous dolmens and menhirs (pietrafitta), antiquities seldom found in Italy outside Apulia (comp. p. 258, at Bisceglie).

14¼ M. *Soleto* (302 ft.; Alb. Campa), the ancient *Soletum*. The cathedral, with a curious wooden pulpit, is adjoined by a fine Gothic tower of 1397. The small Romanesque church of Santo Stefano contains frescoes of the 14th cent. (Last Judgment, and other subjects), still showing distinct traces of Byzantine influence. — 16¾ M. *Galatina* (249 ft.; Alb. Vittoria). The church of *Santa Caterina, a five-aisled Gothic building of 1391, retaining a Romanesque façade of the 12th cent., contains series of frescoes painted in 1410-45 and the tombs of two Orsini (1st half of the 15th cent.). — 21 M. *Galatone*, 1¼ M. to the N. of the town (see p. 267). — 23 M. *Nardò Centrale* (see p. 267). — 29¾ M. *Alezio*, the ancient *Aletium*.

33½ M. **Gallípoli** (46 ft.; Alb. Darley; Alb. Piccinno), a seaport with 8000 inhab., is picturesquely situated on a rocky island in the Gulf of Taranto, and is connected with its extensive new suburb on the mainland by a bridge (adjoined by the harbour railway). This is the ancient *Anxa*, where the Tarentines established their trading settlement of *Callipolis*. — The railway station is in the suburb. On this side of the bridge is a *Fountain* of 1756, with antique reliefs. On the far side of the bridge, to the left, is the *Castello* (13-17th cent.), whence the main street (Via Antonietta de Pace) runs through the town to the W. The *Cathedral*, on the left side of this street, was erected in 1629-96 and contains choir-stalls of c. 1700 (by Georg Auer). The little *Museo Civico*, farther on, to the right, contains Messapian antiquities, etc. — The town exports considerable quantities of oil and wine. Steamers ply to Brindisi and Taranto.

Railway to Casarano, see p. 267.

From Lecce to Otranto, railway and road, see p. 254. — To (11¾ M.) *Zollino*, see p. 267. — 18 M. *Maglie* (Alb. Albina), junction for Gagliano Leuca (p. 269). — 26 M. *Giurdignano* (comp. above).

29¾ M. **Otrănto** (49 ft.; Alb. Marina), the Greek *Hydrus*, the Roman *Hydruntum*, a municipium, often mentioned by the ancients as a point of embarkation for Apollonia in Epirus, was a prosperous place in the middle ages but was destroyed by the Turks in 1480 and, although it was recovered the following year, it never regained its importance. It is now an insignificant but beautifully situated fishing-town with 2750 inhab. and the seat

of an archbishop. The *Castello,* Horace Walpole's 'Castle of Otranto', was erected by Alphonso of Aragon and strengthened by Charles V. From the ramparts the mountains of Epirus are visible in clear weather across the Strait of Otranto (46½ M. wide). The *Cathedral* (Santissima Annunziata), begun in 1080, retains some antique columns with 12th cent. capitals, a remarkable *Mosaic Pavement with representations of the months and of heroic subjects (1163-66; completely preserved), and a five-aisled crypt, consecrated in 1088, with figured capitals. The small church of *San Pietro,* in one of the high-lying streets, a square structure probably first erected in the 14th cent., has a dome and frescoes showing Byzantine tendencies.

FROM OTRANTO OR MAGLIE TO GAGLIANO, 34¾ or 23 M., local railway in 2½ or 1¾ hrs. — To (11¾ M.) *Maglie,* see p. 268. — From (18 M.) *Poggiardo* a motorbus runs in summer to the sulphur-baths of *Santa Cesaria,* on the coast, 5½ M. to the E. — 20½ M. *Spongano.* About 3¾ M. to the E., on a lofty headland, lies *Castro* (325 ft.), with ancient fortifications, the *Castrum Minervae,* that point of Italy which, according to Virgil, was first beheld by Aeneas. The stalactite cave of *Zinzulusa,* ⅔ M. to the N. of Castro, is reached by boat only.

34¾ M. **Gagliano Léuca.** The village (472 ft.; Giacomo Ferrari's inn) lies ¼ hr. E. At the village of *Patù,* 1¼ M. to the S.W., are the Romanesque church of San Giovanni (10th cent.; restored) and a megalithic structure of ashlar known as the Centopietre. Near the church of the Madonna di Vereto, ⅔ M. farther W., are the ruins of *Veretum.* — From Gagliano a road (3¾ M.) leads S. to the **Capo Santa Maria di Léuca** (193 ft.), the S.E. extremity of Italy. This is the *Promontorium Iapygium,* or *Sallentinum,* of antiquity, near which once lay the Messapian *Leuca,* so called from its white limestone cliffs. On the promontory is the church of Santa Maria de Finibus Terrae, with an altar from the now vanished temple of Minerva and a miraculous image of the Madonna. Noble prospect from the lighthouse (Albania may be distinguished in fine weather). — The little bathing-place of *Léuca* (Alb. Bologna; Pirelli's inn) is reached by a branch of the road in ½ hr. (or in ¼ hr. by descending the footpath and walking along the shore). The *Punta Ristola,* not far to the S.W., projects somewhat further than the Capo Santa Maria. A boat-trip along the magnificent rocky coast, riddled with caves, is worth while.

19. From Foggia viâ Rocchetta Sant' Antonio to Potenza or to Gioia del Colle.

RAILWAY (no express) to *Potenza,* 74 M. in 5-5½ hrs. (58 *L.,* 38 *L.,* 22 *L.* 50 c.), to *Gioia del Colle,* 118 M. in 6½-7¾ hrs. (89 *L.,* 60 *L.,* 35 *L.*).

ROADS (viâ Canosa). To Potenza, 99¾ M.: 23 M. *Cerignola* (407 ft.; p. 254); 32½ M. *Canosa* (505 ft.; p. 256); 62¾ M. *Rapolla* (1437 ft.; comp. p. 271); 72½ M. *Atella* (1640 ft.); 99¾ M. *Potenza* (2700 ft.; p. 275). — To Gioia del Colle, 104 M.: to (79¼ M.) *Bari,* see p. 254, thence inland; 104 M. *Gioia del Colle* (1181 ft.; p. 272). — From Potenza to Gioia del Colle, 82½ M., viâ (40 M.) Irsina (1801 ft.) and (62½ M.) Altamura (1552 ft.; p. 272).

FROM FOGGIA TO POTENZA. The railway first intersects the Tavoliere (p. 244) and then enters the Neapolitan Apennines (p. 214). *Foggia,* see p. 243. — 5½ M. *Cervaro* (p. 251). — 11 M.

Ordona, the ancient *Herdoniae*, with insignificant ruins. — 19¼ M. *Ascoli Satriano* (646 ft.). The village (1345 ft.; Zappella's inn, Mancone's inn), 2½ M. to the S.E. (motorbus), charmingly situated, is the ancient *Asculum*, where Pyrrhus defeated the Romans in 279 B.C.

31 M. **Rocchetta Sant' Antonio** (715 ft.; railway restaurant, good), junction for Gioia del Colle (p. 272) and Avellino (p. 253). — Between Rocchetta Sant' Antonio and Melfi there are eleven tunnels.

41½ M. **Melfi** (1742 ft.; railway restaurant; Alb. Bellapanella, 22 beds at 8-10 *L.*), with 12,400 inhab., situated on a half-destroyed lateral crater on the slope of Monte Vulture, is the centre of an extensive oil and wine trade. The earthquake of 1851 completely ruined the town, since when it has been rebuilt. The castle of the Norman sovereigns, practically rebuilt in 1270-80, has been restored by Prince Doria as a château. The magnificent *Cathedral*, of 1155, has also been reconstructed since the earthquake. The courtyard of the town hall contains the fine *Sarcophagus of a Roman lady (A.D. 165-170). Here, in 1059, Pope Nicholas II. invested Robert Guiscard with the duchies of Apulia and Calabria.

The conspicuous **Monte Vulture** (4365 ft.), an extinct volcano, may be visited from Melfi, from Rionero (see below), or (in summer) from Monteverde station (see below). The circumference of the whole mountain is about 37 M. Horace mentions it as the 'Apulian Vultur' (Carm. iii. 4); at that period it formed the boundary between Lucania and Apulia (comp. p. 214). The former crater of Monte Vulture is densely overgrown with beeches, among which lie the two small *Lakes of Monticchio* (2139 ft.), c. 120 ft. in depth. By the smaller lake are the former Capuchin convent of *San Michele*, most picturesquely situated, and a power-station, and between the lakes is the ruined abbey of Sant'Ippolito. On the W. slope of the mountain, reached by carriage from (2½ M.) Monteverde station (p. 254; on the Rocchetta-Avellino line) in ½ hr., lie the **Bagni di Monticchio** (1771 ft.; open after June 15th), with mineral springs. The road ascends hence to the lakes (a drive of 1 hr. from the baths). The summit of Monte Vulture may be reached on horseback from the baths in 3 hrs. and the descent takes the same time. — In the *Vallone di Santa Margherita*, on the S. side of the mountain, is a grotto with frescoes of the 13-14th centuries.

The railway skirts the slope of the Monte Vulture, traversing several tunnels. — 45½ M. *Barile* (1968 ft.), an Albanian colony. Numerous vineyards. — 47¼ M. *Rionero* (*-Atella-Ripacandida*), a town of 10,450 inhabitants (2172 ft.; Alb. Rasola). — 52½ M. *Forenza*, 10½ M. to the W. of the town, which perpetuates the name of the ancient *Ferentum* (p. 271). — 59 M. *Castel Lagopésole* (2480 ft.) has a well-preserved *Castle (2720 ft.), erected in a Gothic style by Frederick II. c. 1242 and conspicuously situated on a height to the W. of the lake (now drained) of the same name. — 62 M. *Pietragalla* (2605 ft.). The town (2750 ft.) lies 8 M. to the E. (motorbus from Potenza), and about 18½ M. farther on (motorbus from Potenza, 31 M. in 3 hrs., fare 16 *L.*) is **Acerènza** (2733 ft.;

Grippo Cannio's inn), the ancient *Aceruntia* or *Acherontia* (comp. below), finely and loftily situated. It is famous for its wine. On the gable of the cathedral (13th cent.) is a so-called antique bust of Julian the Apostate, more probably a mediaeval portrait of one of the Hohenstaufen. The crypt (of later date) has four antique columns of coloured marble, on pedestals with mediaeval reliefs. — 65 M. *Avigliano*. — 67 M. *Tiera*.

72 M. *Potenza Superiore*, 74 M. *Potenza Inferiore*, see p. 275.

From Foggia to Gioia del Colle. Beyond (31 M.) *Rocchetta Sant' Antonio* (p. 270) the railway follows the valley of the Ofanto (p. 255) to the E., skirting the W. edge of the *Murge*, the bare calcareous uplands of Apulia. — 45½ M. *Rapolla-Lavello*. King Conrad IV. died in 1254 in a camp near Lavello, 5 M. to the N.E. (motorbus; small museum of antiquities in the castle).

52¼ M. **Venosa** (856 ft.). The town (1345 ft.; inns kept by Nicola Lettini and Mauro Fioretti; pop. 8900), 1¾ M. to the S.W. (motorbus 3 *L.*), was the ancient *Venusia*, colonized by Rome after the Samnite war (291 B.C.). In the Piazza Orazio is a modern bronze statue of *Horace* (see below). The *Castle* was erected by Pirro del Balzo in the 15th century. The Benedictine abbey-church of *Santissima Trinità*, consecrated by Pope Nicholas II. in 1059 and badly restored, contains frescoes dating back to the 11th cent. and the tomb of Alberada (d. 1128), the first wife of Robert Guiscard (d. 1085), who is also buried here. Immediately behind is another *Church*, begun before 1135 but never completed (key kept by the sacristan). It comprises nave and aisles, a transept, and an ambulatory with apses, and was designed by a French architect after the model of the Cluniac church at Paray-le-Monial (comp. p. lxvi). The adjacent ancient amphitheatre yielded the hewn stones for the admirably built walls, in which numerous inscriptions and fragmentary sculptures may be seen.

To the N. of Venosa, on the road to the station, in the volcanic tufa ejected by Monte Vulture (p. 270), some *Jewish Catacombs*, with inscriptions in Hebrew, Latin, and Greek, were discovered in 1853. The Jews were numerous here in the 4th and 5th centuries. — A structure of 'opus reticulatum' here is called the *Casa di Orazio*, but without the slightest authority. *Horace*, the son of a freedman, was born at Venusia in 65 B.C., and there received his elementary education, after which his father took him to Rome in order to procure him better instruction. He frequently mentions the 'far-resounding Aufidus' in his poems, as well as the villages in the vicinity (Carm. iii. 4, 14), such as the lofty *Acherontia* (se above), and the fertile meadows of the low-lying *Ferentum* (p. 270), and the woods of *Bantia*, the remains of which are intersected by the road from Palazzo (p. 272) to (8¾ M.) *Banzi* (on the motorbus route from Montemilone to Potenza). — On the wooded heights between Venusia and Bantia, in 206 B.C., Marcus Claudius Marcellus, the gallant conqueror of Syracuse and the first general who succeeded in arresting the tide of Hannibal's success (at Nola, p. 251), fell into an ambuscade and perished.

60 M. *Palazzo San Gervasio.* — 66 M. *Spinazzòla* (1450 ft.; railway restaurant), junction for Barletta (p. 255). — 77½ M. *Poggiorsini* (1502 ft.).

89 M. **Gravina** (1260 ft.; Alb.-Rist. Italia), with 19,900 inhab., romantically situated over a deep rocky ravine ('gravina'). The church of *Santa Maria delle Grazie*, near the station, has a baroque façade resembling a coat-of-arms (three castles surmounted by an immense eagle; 1602). The *Cathedral* is a basilica of the 15th cent., with relics of the original Romanesque structure on the E. side; fine choir-stalls. *San Sebastiano* has Romanesque cloisters. In *Santa Sofia*, beside the convent of Santa Chiara, is the tomb of a Duchess of Gravina (1518). The old *Castle* belonged to the Orsini, Dukes of Gravina. There is also a small *Municipal Museum*. Immediately outside the town is the rock-hewn church of *San Michele*, with remains of Byzantine painting (key kept in the town). Beyond the viaduct over the ravine is another church of the same kind.

96¼ M. **Altamura** (1552 ft.; railway restaurant; Alb. Margherita; Alb. Mercadante, 14 beds), with 26,900 inhab., is surrounded by walls. The *Cathedral*, consecrated under Frederick II. in 1231, was entirely remodelled in 1316 and in the 16th cent. and was poorly restored in 1860. Its doors, dating from 1312, are elaborately decorated; the pulpit (in the library) belongs to the 16th century. In front of the cathedral is a monument by Arnoldo Zocchi (1899), commemorating the citizens who fell in 1799 during the siege of the town by Cardinal Ruffo (p. xlix). Branch-railway to Bari or Matera, see p. 263. About 4½ M. to the N. of Altamura is a *Pulo* like that near Bisceglie (p. 258). — 108¾ M. *Santéramo*.

118 M. **Gioia del Colle** (1180 ft.; railway restaurant; Alb. Ferrovia; Orazio Milano's inn), with 22,100 inhab., is the junction for Bari or Taranto (see p. 262). It possesses a castle built about 1100 and rebuilt by the Hohenstaufen; the exterior is in good preservation, but the interior has been drastically restored.

20. From Naples to Brindisi viâ Potenza, Metaponto, and Taranto.

RAILWAY, 240 M., express in 11¼ hrs. (180 *L.*, 122 *L.*, 72 *L.*), ordinary train in 12¼ hrs. (180 *L.*, 121 *L.*, 70 *L.* 50 c.).

ROAD (not viâ Metaponto; comp. below), 263 M. — To (45½ M.) *Battipaglia*, see p. 195. — 75 M. *Auletta* (918 ft.; p. 273). — 86 M. *Vietri di Potenza* (1174 ft.; p. 274). — 108 M. *Potenza* (2201-2431 ft.; p. 275). — 137 M. *Tricárico* (2290 ft.; p. 275). — 155 M. *Grassano* (1893 ft.; pp. 275, 276). — 183 M. *Ginosa* (787 ft.; p. 277), whence a road runs S. to (31 M.) *Metaponto* (p. 276). — 220 M. *Taranto* (49 ft.; p. 277). — 242 M. *Francavilla Fontana* (459 ft.; p. 280). — 263 M. *Brindisi* (36 ft.), see p. 264.

From Naples to (45½ M.) *Battipaglia*, see pp. 195-201.

49¾ M. **Ebŏli** (470 ft.; Alb. Centrale, Alb. Littorio), a town with 9050 inhab., the ancient *Eburum*, situated on the hillside, with an old château of the Prince of Angri, enjoys a fine view of the sea, the oak-forest of Persano, and the Monte Alburno, as far as the temples of Paestum. The sacristy of *San Francesco* contains a large Madonna by Andrea da Salerno and a Crucifixion by Robertus de Oderisio (14th cent.).

The railway proceeds towards the E., in the valley of the broad and turbulent *Sele* (p. 202). To the S. rises the *Monte Alburno* (5715 ft.), the *Alburnus* of the ancients, described by Virgil as 'green with holm-oaks'. Scattered groves of oaks and olive trees are seen at intervals. — 61½ M. *Contursi;* the town lies 2½ M. to the N. In the vicinity are many sulphur-springs.

From Contursi a motorbus (19¼ M. in 2½ hrs.; change at Pontesele) plies N. to *Caposele*, where the copious spring forming the source of the *Sele* (p. 202) rises from the limestone cliffs of the *Monte Cervialto* (5935 ft.). This water is now collected at a height of 1370 ft. for the **Acquedotto Pugliese** (142-177½ c. ft. per second), constructed in 1905-28, by which it is conducted at first to the N.E., by a tunnel (9½ M. long) penetrating the watershed, and then to the N.E. and (in particular) S.E., by a main aqueduct (143 M.) and side-aqueducts (1507 M.) to the Apulian provinces of Foggia, Bari, Brindisi, Taranto, and Lecce, all of which were insufficiently supplied with drinking-water.

The train now follows for a short time the course of the Tanagro or Negro, the Tanager of the ancients.

65¼ M. **Sicignano** (387 ft.; railway restaurant), 7 M. to the N. of the village (1985 ft.; Alb. Sica).

From Sicignano to Lagonegro, 48½ M., railway in 3¼ hrs. (37 *L.* 50, 25 *L.* 50, 15 *L.* 10 c.). — The line ascends the valley of the Tanagro. — 10½ M. *Auletta* (1028 ft.). On the hill to the N. (3 M.) is the village of that name (918 ft.; 1900 inhab.), where many traces still exist of the appalling earthquake of Dec. 21st, 1857, through the effects of which 20,000 people perished in the district of Sala and Vallo di Diano alone (see below). — The line crosses the ravine of the *Lontrano* by a lofty viaduct and again approaches the Tanagro. On the opposite bank lies the village of *Pertosa*, which was partly destroyed in 1857. Below the village, 20 min. from Auletta (see above), is the stalactite **Grotta di Pertosa** (2460 yds. of passages; guide necessary), whose brook helps to feed a power-house 164 ft. lower down. — As far as Polla the railway follows the imposing ravine (over 328 ft. deep) which has been formed by the water of the Vallo di Diano, in a rocky ridge stretching to the N.E. from the Monte Alburno (see above). — Beyond (16¾ M.) *Polla* (1456 ft.), the ancient *Forum Popilii*, we enter the fertile *Vallo di Diano*. The valley, 20 M. in length, once occupied by an inland lake, is traversed by the Tanagro and contains numerous villages. — 21 M. *Atĕna*, the ancient *Atina* in Lucania, with remains of an amphitheatre, walls, and towers, and a pavement-inscription like that at Terracina (p. 10).

25½ M. **Sala Consilina** (1502 ft.). The village (2014 ft.; Pepe's inn), 1¼ M. to the E. (motorbus), with 4750 inhab., is situated on the slope of the *Monte di Sito Marsicano* (4812 ft.), overlooked by a mediaeval castle. From Sala, Padula, and Montesano (p. 274) beautiful routes lead E. (15-20 M.) into the valley of Marsico, with the villages of Marsico Nuovo and Saponara, served by motorbus from Potenza (see p. 275). — 28½ M. *Sassano-Teggiano.* About 5½ M. to the W. lies the small town of Teggiano (2090 ft.; Alb. Tricolore), formerly called *Diano*, whence the valley (see above) derives

its name, on the site of *Tegianum*. The cathedral, the churches of San Pietro and Sant'Angelo, and two convents retain valuable mediaeval remains. At the point where the road to Teggiano diverges from that to Sassano is the *Ponte di Silla*, a Roman bridge.

31 M. **Padúla** (1588 ft.). Below the village (2290 ft.; Alb. Fontana) is the *Certosa di San Lorenzo* (founded in 1308), a vast monastery of the 17-18th cent., with some relics of the 14th and 16th cent. (three fine colonnaded courts, a large external staircase, a refectory, and a tasteful pavement of majolica slabs). To the Marsico valley, see p. 275. — 35 M. *Montesano*.

48½ M. **Lagonegro** (2185 ft.; railway restaurant; Alb. Risorgimento, 30 beds at 6-7, P. 25-30 *L.*; Alb. Sirino, 20 beds at 8-10, P. 25-32 *L.*), a small town with 3950 inhab., in a wild situation amidst lofty mountains, is at present the terminus of the line. The *Monte del Papa* (6584 ft.) may be easily ascended in 4 hrs. by a beautiful forest-path (chapel of the Madonna di Sirino near the top, 6253 ft.).

From Lagonegro to Castrovillari (Sibari, Cosenza), 55¼ M., motorbus in 6¼ hrs. (39 *L.* 60 c.; railway projected). The road winds through profound valleys, passing the *Lago di Sirino* (2585 ft.; on the left) and near the ravines in which the Sinni, the Siris of the ancients, takes its rise. The (12½ M.) village of *Lauria* (1483 ft.; Caino's inn) lies at the base of the Monte Spina (5410 ft.), opposite the huge Monte del Papa (see above). Then (21 M.) *Castelluccio*, on an eminence above a branch of the Lao, the ancient Laus. The road leads hence, viâ *Morano Cálabro* (2132 ft.), the *Muranum* of the ancients, on the S.W. slope of Monte Pollino (p. 281), to *Castrovillari* station (see p. 286).

From Lagonegro to Nova Siri, 108¾ M., motorbus to Senise in 4 hrs., thence on the next day to Nova Siri in 3¾ hrs. Just before reaching Lauria (see above) we diverge to the E. over the heights flanking the valley of the Sinni to the small sulphur-baths of (25 M.) *Latrónico* (2788 ft.) and (58½ M.) *Senise* (1099 ft.; inns kept by Prospero and Falcone). — 108¾ M. *Nova Siri* station, see p. 281.

Beyond Sicignano the railway to Potenza and Brindisi touches at (70¼ M.) *Buccino-San Gregorio Magno*. Buccino, a town with 5000 inhab. and an old castle, is situated on a hill (2128 ft.) 7½ M. to the N. (motorbus). In the *Rione San Maurizio*, below the town, are some pre-Roman ruins and numerous Latin inscriptions dating from the Roman *Volcei*.

The line now passes through several tunnels.

74½ M. *Romagnano-Vietri-Salvitelle* (685 ft.). About 4½ M. to the E. (motorbus) is *Vietri di Potenza* (1174 ft.), beautifully placed, with a half-ruined castle. — The railway enters the narrow *Gola di Romagnano*, the romantic gorge of the Plátano, and ascends it towards the broad mountain-valley of Muro, which formed a lake before the river forced its way out. The ravine is so narrow that there is frequently no room even for a footpath beside the river. The train traverses 20 tunnels and galleries (numerous pretty views). — 79 M. *Balvano*, on the hill to the right, with a ruined Norman castle. The third tunnel from this point, about 1 M. in length, passes under the *Monte dell' Armi*. — 83¼ M. *Bella-Muro*, the station (motorbus) for the village of (6¼ M.) *Bella* and the town of (8½ M.) *Muro Lucano* (2145 ft.; Alb.-Rist. del Lago; 7000 inhab.), both of which lie to the N. About 2½ M. below Muro are some massive mural remains of the ancient *Numistro* (?).

Near (85 M.) *Baragiano* (1171 ft.) the train quits the Platano. — 92½ M. *Picerno* (2103 ft.) produces oil, wine, and silk. — 96¼ M. *Tito* (2598 ft.; extensive view), at the top of the pass. Motorbus from Potenza viâ this station to the village (1968 ft.; 3400 inhab.), 3 M. to the S.W., and to *Satriano di Lucania* (2067 ft.; 8 M. farther on), formerly called *Pietrafesa* but now renamed after the deserted town on the height (3145 ft.) beyond Tito. Fine oak woods.

103 M. **Potenza** *Inferiore*. — Two Railway Stations: *Potenza Inferiore* (2201 ft.; main line; restaurant), on the W. side of the town; *Potenza Superiore* (2431 ft.), on the line to Melfi (p. 270), to the N. of the town. Motorbus from the lower station to the town (Piazza Sedile) 2½ *L.*, at night 3 *L.*; cab 5 *L.*, at night 10 *L.* — Hotels. *Lombardo*, Via Pretoria 136, with restaurant, 35 beds at 7-15 *L.*; *Moderno*, Via Pretoria 221, 50 beds at 7-13 *L.*; *Roma*, *Lucano*, both in the Piazza Sedile; *Meridionale*, Corso Diciotto Agosto, with restaurant.

Potenza (2700 ft.), with 13,900 inhab., is the capital of the province of the same name, which forms part of the old *Basilicata*, a district nearly corresponding with the ancient *Lucania*. The town, almost entirely rebuilt since the earthquake of 1857, lies on an eminence above the *Basento*, the ancient *Casuentus*, which rises not far from here and falls into the Gulf of Taranto near the ruins of Metapontum. Fine view from the piazza in front of the Cappella di San Gerardo. The church of *San Michele* is of the 11th century. The *Provincial Museum* contains tomb-finds, votive offerings, relics of the temple of Apollo Lyceus at Metapontum (p. 276), and antique and mediaeval fragmentary sculptures. — The ancient *Potentia*, destroyed by Emp. Frederick II. and again (because of its adherence to Conradin) by Charles of Anjou, lay 460 ft. lower down, at the spot now called *La Murata*. Remains of various ancient towns have been discovered near Potenza.

Local railway from Potenza to (8 M.) *Pignola* (3041 ft.; Alb. Esposito). — Motorbus to the S. to (39¾ M.) *Marsico Nuovo* (2838 ft.; Schettini's inn), with 3550 inhab., in the upper *Valley of Marsico*, watered by the *Agri*, the Aciris of the ancients, and on to (64 M.) *Saponara* (2533 ft.), in the lower valley, where, on the opposite ridge (to the E.) lie the insignificant ruins of *Grumentum* (1968 ft.); to Sala Consilina and Padula, see pp. 273, 274. — Another motorbus runs to *Acerenza* (pp. 270, 271).

The train now follows the course of the Basento, the valley of which is wide and picturesque but strewn with debris. Numerous tunnels have been necessitated by the way in which the water-worn and distorted cliffs press upon the river. The numerous fine gnarled olive-trees should be noticed. — 113¾ M. *Brindisi di Montagna* (1735 ft.). — 118 M. *Albano di Lucania* (1449 ft.). The town (2950 ft.) is situated on a hill 6¼ M. to the N. The Basento is joined on the right by the Camastra, its chief affluent. — 122½ M. *Campomaggiore-Pietrapertosa* (1253 ft.); to the left, romantic mountain scenery. — 129¾ M. *Calciano-Tricárico* (767 ft.). Tricarico (2290 ft.), a town with 6850 inhab. on a hill 5 M. to the N.W., is the seat of a bishop. — 132½ M. *Grassano-Garaguso;*

138 M. *Salandra-Gròttole.* Grassano and Grottole lie 9½ M. and 2½ M. to the N., Garaguso and Salandra, with its castle, 5½ M. and 10 M. to the S. of the railway. — 144 M. *Ferrandina* (comp. p. 263), 154 M. *Pisticci;* the two small towns, with picturesque women's costumes, lie 5-6 M. to the S. Farther on the train crosses the Basento. — 161½ M. *Bernalda* (98 ft.), a town of 6550 inhab., with extensive fields of saffron and cotton.

169½ M. **Metaponto** (13 ft.; railway restaurant, with bedrooms, where prices should be settled in advance), near the old castle of *Torremare,* is a solitary station, named after the celebrated Greek city of *Metapontum,* the site of which is indicated by some scanty ruins in the vicinity.

In the 6th cent. B.C. the Achaean settlement of Metapontum was a stronghold of the sects which had gathered round the glorified figure of Pythagoras of Samos, who is said to have died here in 497 B.C., in his 90th year. When Alexander of Epirus came to Italy in 332 B.C. Metapontum allied itself with him, and in the Second Punic War it took the part of Hannibal. Subsequently it was occupied by the Romans and fell into decay. Already in the 2nd cent. after Christ, Pausanias, the Greek traveller and historian, mentions the town as being deserted.

The following walk is unpleasant in wet weather; a horse (about 16 *L.*) or carriage may be ordered in advance from the 'Capostazione' (station-master). Taking the road leading to the N. from the station, then turning to the right after 3 M., we reach in 1½ hr. a Doric **Temple* of the 6th cent., called *Le Tavole Paladine* (i.e. tables of the Paladins, or Saracen chieftains) by the peasants. Of the peristyle fifteen columns of weathered limestone are still standing (ten on the N., five on the S. side); there were originally thirty-two in all (twelve on each side and six at the ends). From the finds made here it is inferred that the temple was dedicated to Apollo. About 1 M. to the N.E. of the station lie the ruins (shortly to be excavated) of another Doric *Temple,* dedicated to *Apollo Lyceus* (6th cent. B.C.) and called by the peasants *Chiesa di Sansone* after the *Masseria Sansone,* a dairy-farm, ½ M. to the E. We reach this temple from the Tavole Paladine by following the *Bradano* to the S. towards the Masseria and turning to the right, towards the hill, at a group of olive-

trees short of the conspicuous farm. The neighbouring farmhouses ('masserie') are built of massive blocks from the Greek town walls. The Laguna di Santa Palacina is erroneously said to be a relic of the artificial harbour of the ancient town.

Railway from Metaponto to *Reggio*, see p. 281.

The railway from Metaponto to Taranto traverses a monotonous series of sand-dunes. The once fertile country is now mostly barren heathland. The train crosses several fiumare (p. 304). — 175¼ M. *Ginosa;* the town, the ancient *Genusia,* lies 13 M. inland (motorbus from Castellaneta, p. 263).

196½ M. **Táranto.** — *Railway Restaurant.* — HOTELS. In the new town (p. 279): *Europa* (Pl. a), Corso Due Mari 2, 54 beds at 11-13, P. 35-40 *L.*, well spoken of; *Bologna* (Pl. c), Via Margherita 4, 70 beds at 11-13 *L.*, P. 35-40 *L.*, with a frequented restaurant round the corner, in the Via Pitagora. — *Aquila d'Oro* (Pl. b), Piazza Archita (p. 279), 36 beds at 9-10 *L.*, no meals; *Dandolo*, Piazza Fontana 1, 18 R., plain.

TRAMWAY from the railway station to the arsenal, 60 c. — CAB 2½ *L.*

BRITISH VICE-CONSULATE, Via Ciro Giovinazzi 91, near the Piazza Archita. — Railway agent: *Giuseppe Moro*, Via Archita, beyond the swing-bridge. — Bookshop: *Filippi*, Via Archita 15.

Taranto (49 ft.), a provincial capital of 55,300 inhab., with a considerable trade and extensive docks, is the residence of an archbishop, the seat of one of the four zones of naval administration (Dipartimenti Marittimi), and, after Spezia, the most important naval harbour in Italy (its most active naval base during the Great War; comp. p. 278). The town is situated on a N. bay of the *Gulf of Taranto,* on a rock which separates the latter from the deep inlet of the *Mare Piccolo.* The bay is bounded on the S. by the *Capo San Vito,* and on the W. it is protected by two fortified islands, the *Choerades* of antiquity, now called *San Pietro* and *San Paolo;* on the latter is a lighthouse. The entrance to the outer harbour is between San Paolo and San Vito; the N. passage is navigable for small boats only. — Taranto is somewhat cold in winter and not unbearably hot in summer. The honey and fruit of the district still maintain their ancient reputation. The date-palm bears fruit here, but it seldom ripens thoroughly.

Tarentum, or *Taras*, as it was called in Greek, founded by Spartan Parthenians under the guidance of Phalanthus, 708 B.C., gradually extended its sway over the territory of the Iapygae, which was equally suited for agriculture and sheep-farming. (The sheep of this district wore coverings to protect their fleeces; comp. Horace, Carm. ii. 6, "pellitis ovibus Galesi".) Excellent purple-mussels (Murex brandaris and Murex trunculus) also were found here, so that the twin industries of weaving and dyeing sprang up side by side; and this town seems also to have furnished the whole of Apulia with pottery (comp. p. lix). Thus through its strong fleet, its extensive commerce and fisheries, its agriculture and manufactures Tarentum became the most opulent and powerful city of **Magna Graecia.** The coins of the ancient Tarentum are remarkable for their beauty. In the 4th cent. B.C. the city attained the zenith of its prosperity, under the guidance of *Archytas*, the mathematician. In the war against the Lucanians Tarentum summoned to its aid foreign princes

from Sparta and Epirus, and in its struggle with Rome it was aided by *Pyrrhus* (281), whose general *Milo*, however, betrayed the city into the hands of the enemy. In the Second Punic War the town espoused the cause of *Hannibal*, but was conquered in 209 by *Fabius Maximus*, who thereby removed the last vestige of Greek power in the West; 30,000 of the citizens were sold as slaves. In 123 B.C. a Roman colony (*Colonia Neptunia*) was established here, without, however, superseding the Greek community. In the time of Augustus Tarentum, like Naples and Reggio, was still essentially a Greek town and its trade and industry were still flourishing ("ille terrarum mihi praeter omnes angulus ridet", Hor. Carm. ii. 6). Subsequently it became quite Romanized. From the reign of Justinian the town, with the rest of S. Italy, belonged to the Byzantine empire. In A.D. 927 it was entirely destroyed by the Saracens, but in 967 it was rebuilt by *Nicephorus Phocas*, in consequence of which Greek once more became the common dialect. In 1063 *Robert Guiscard* took the town and bestowed it on his son *Boemund*. At a later period *Emp. Frederick II.* built the castle of Rocca Imperiale. *Philip*, son of Charles II. of Anjou, was presented with the principality of Taranto in 1301, but it afterwards passed to the Del Balzo family. — In 1915-18 Taranto was a base and rest camp for British troops en route for the East (comp. below).

The railway station is in the **Borgo**, the suburb to the N.W., which contains a small commercial harbour and a few factories. In the British extension of the town cemetery (Cimitero San Brunone), ½ M. to the N.W. of the railway station, are 455 war graves (148 of which belong to the British West Indies Regt.).

The **Città**, the city proper, occupies the site of the Acropolis of the ancient town and is splendidly situated on a rock in the sea. The town is intersected lengthwise by three streets. The Mare Piccolo is skirted by the Corso Garibaldi, inhabited chiefly by fishermen, whose language is still strongly tinctured with Greek and is often unintelligible to the other Tarentines. This street is connected with the Via di Mezzo by a number of lanes, some of which are continued to the narrow Via del Duomo or Via Maggiore, the main street, in which are many old aristocratic palazzi. The Corso Vittorio Emanuele, skirting the coast of the Mare Grande, affords a view of the bay and the mountains of Calabria, and forms a pleasant evening promenade.

The *Cathedral of San Cataldo*, built in 1072-84, was modernized in the 18th cent., with the exception of the dome and bell-tower. It contains eight ancient columns, with antique or early-mediaeval *Capitals. The baroque chapel of St. Cathal (an Irishman of the early 7th cent.), adjoining the choir on the right, is sumptuously decorated with mosaics and sculptures. By the entrance to the sacristy is the epitaph of Philip of Taranto. Below the high altar is a crypt (8th cent.). — The *Castle*, at the S. end of the town, and the other fortifications date from the time of Ferdinand of Aragon and Philip II. of Spain.

The relics of the ancient city are scanty. The most important is a *Doric Temple*, perhaps dedicated to Poseidon, now represented by the upper halves of two huge fluted columns in the house

No. 286, behind the new post office, near the E. end of the Via Maggiore. To judge from the heavy proportions of the columns and the narrow intercolumniation, this is one of the oldest extant examples of the Doric style (beginning of 6th cent. B.C.). — Over the bridge connecting the town with the mainland to the N. of the *Porta di Napoli* runs a Roman aqueduct (total length 9½ M.), known as the *Acquedotto del Triglio*.

The S.E. gate of the town is named the *Porta di Lecce*. The channel which here separates the town-rock from the mainland is 245 ft. wide and admits naval vessels of the largest size. It is

crossed by an iron swing-bridge (Ponte Girevole). The ebb and flow of the tide is distinctly visible here, one of the few places on the Mediterranean where it is perceptible.

On the mainland towards the S.E., where the larger part of ancient Tarentum was situated, a new quarter, the **Città Nuova**, has sprung up since 1869.

The *Museum (Pl. 1; state-owned), in the former convent of San Pasquale, immediately to the left in the Piazza Archita, contains mainly antiquities unearthed in the neighbourhood and excellently exhibited. Adm. 10-4, Sun. 10-1. Director, Dr. Quagliati.

GROUND FLOOR. In the *Courtyard* are placed portions of buildings, capitals, and so forth. On the walls and in some adjoining rooms are mosaic pavements. — At the front angle, on the right, is the entrance to the five *Prehistoric Rooms*. Rooms I and II: Domestic utensils and weapons of the neolithic and bronze ages. Room III: Cinerary urns of the early iron age. Rooms IV and V: Pottery of the Apulian Peucetians, Messapians, and Daunians. — We ascend the stairs diagonally opposite the entrance of the prehistoric rooms.

FIRST FLOOR. Straight ahead is the West Corridor (I), with Greek and Roman *Sculptures:* r., 3881. Limestone head (archaic); l., 3886. Colossal head of a goddess; fragments of an elaborate marble sarcophagus (scenes from the Iliad); r., 3897. Head of Aphrodite, in a Praxitelean style; l., stele of a horseman (4th-3rd cent.). — South Corridor (II): *Terracotta Figures* from Tarentum (mostly 4th-3rd cent., but some archaic) and from Locri (p. 285). — Straight in front of the W. corridor are the *Vase Rooms*. Rooms I-III: Vases from Tarentum (in Room I, Proto-Corinthian and black-figured; in Room II black-figured and red-figured, with the show-pieces in the central cases; in Room III, also terracottas, with traces of painting, trinkets, glass flasks, and articles in bone). Room IV: Vases from Ceglie di Bari and Canosa (the latter with plastic embellishments). Room V. Vases from Lucania. Room VI: Vases, terracottas, and a collection of coins.

The large *Palazzo degli Uffici* (1896), on the E. side of the Piazza Archita, contains law-courts, schools, and municipal offices. The tramway goes on to the E. to the *Arsenal*, laid down in 1882, which has docks 655 ft. long and 130 ft. wide. — From the *Villa Peripato*, the municipal park to the N.E. of the Piazza Archita, we obtain a survey of the *Mare Piccolo*, which is divided into two halves by the promontory *Il Pizzone* and the *Punta della Penna*.

Excellent fish abound in this bay. They enter with the tide under the S. bridge, and when returning are netted in great numbers. There are no fewer than 93 different species, and they are largely exported in every direction. Shell-fish also are bred here in vast numbers (oysters and mussels, called 'cozze'). The situation of the beds is indicated by stakes protruding from the water. The traveller may visit them by rowing-boat and enjoy his oysters fresh from the sea (about 3 *L.* per doz.; also obtainable at the Pizzone, just beyond the Arsenal). The fish market (Pescheria or Dogana del Pesce) at the Piazza Fontana is also worth visiting in the morning.

From the Arsenal the tramway (50 c.) runs on E. to *Solito*. At the small tower of the Acquedotto Pugliese, just short of Solito, we may turn to the right and reach in a few min. the Casino Vìola, the cellar of which contains a *Basilian Grotto* with a well and some scanty relics of frescoes (gratuity to the guide).

In the district between Taranto, Brindisi, and Otranto the *tarántola*, or tarantella-spider (Lycosa tarantula; varying in length from 1 to 1½ inch) occurs. Its bite was formerly believed to be venomous and to cause madness, for which music and dancing were supposed to be effectual remedies. The latter belief gave rise to the curious tarantella-dancing mania or tarantism, epidemic in S. Italy in the 15-17th centuries.

Railway from Taranto to *Bari*, see pp. 263, 262. — Since 1927 an electric railway from Taranto to *Nardò* (to the S.E.; p. 267) has been under construction, with the additional purpose of combating malaria.

The railway to Brindisi describes a curve round the Mare Piccolo and turns to the E. — 208 M. *Grottaglie*, with numerous caves and potteries. — 217½ M. *Francavilla Fontana* (459 ft.), junction for Lecce or Locorotondo (see pp. 267, 262). — 220½ M.

16°
17°
40°
GOLFO
DI TARANTO
MARE
Golfo di Policastro
CALABRIE
Laurito
Casaletto
Sirino
Castelsaraceno
Chiaromonte
M. Coppola
Rotondella
Sinni
Staz. Nova Siri
Rocca Imperiale
Cuccaro
Piscitta
Tre Orsaja
M. Bulgheria
Sapri
Lagonegro
M. Alpi
Latronico
Noepoli
S. Giorgio
M. Tuscione
Centola
S. Giovanni
Laurita
M. La Spina
Francavilla
S. Paolo
Oriolo
Staz. Montegiordano
C. Palinuro
Mingardo
Camerota
P. Infreschi
Policastro
Vibonati
M. Cocuzzo
Trecchina
Maratea
S. Severino
M. Caramola
Castelluccio
Viggianello
Alessandria
Roseto
Ferro
C. Spulico
La Serra
Tortora
Rotonda
M. Sparviere
Amendolara
Staz.
Albidona
Avena
S. Jaroni
Castrocucco
Talago
M. Ciagola
M. Pollino
Sta Dolcedorme
S. Lorenzo
Trebisacce
I. di Dino
Papasidero
Mormanno
Morano
Cerchiara
S. Nicola
Orsomarso
Castrovillari
Cassano
Staz. di Tre Cerchiara
Scalea
Lao
Verbicaro
Lungro
Jonio
Buffaloria
Doria
Raganello
Sibari
Abatemarco
M. Pellegrino
Crati
I. di Cirella
S. Donato
Spezzano
Castrovillari
S. Mauro
Schiavonia
Diamante
Montea
Staz. di Tarsia
Spezzano
Albano
Staz.
Coseria
C. Trionto
Staz. Mirto Crosia
Staz. di S. Giacomo Calopezzati
Belvedere
Marittimo
S. Sosti
Terranova
Staz.
Roggiano
Tarsia
Staz. Pietrapaola
Sangineto
Fagnano
S. Demetrio
Corigliano
Rossano
C. di Bonifati
S. Marco
Argentano
Staz. di Mongrassano
Sta Crista d'Acri
Cropalati
Arso
Cariati
P. Fiumenicà
Cetraro
Cerzeto
Bisignano
Acri
M. Paleparto
Pietrapaola
Guardia Piemontese
Staz. di Lattarico
Staz. di Bisignano
Luzzi
Longobucco
Crucoli
S. Venere
P. dell'Alice
Fuscaldo
Montalto
Bose
Campana
M. Lelo
Ciro
Cervello
M. Pellinascura
Lipuda
Paola
S. Fili
Staz. Rende S. Fili
Savelli
S. Nicola
Melissa
Tre Melissa
S. Lucido
Cosenza
Spezzano
Bte Donato
S. Giovanni
M. Pizzuto
Strongoli
Cerisano
Pietrafitta
M. Cristo
Fiumefreddo
Corigliano
Montenero
Caccuri
Staz. Strongoli
Neto
M. Cocuzzo
Belmonte
Sc. Isca
Grimaldi
Rogliano
Belvedere
Cotronei
S. Severina
Amantea
Carpanzano
M. Fuscaldo
Armeria

CALABRIE
Scala di 1 : 1.350.000
Chilometri (111,307-1°)
English miles (69.16-1°)
Abbreviazioni : C. Capo. G. Golfo. I. Isola. M. Monte. P.a pia. Punta. S. San, Santa. S.ra Serra. Staz. Stazione. T.re Torre.
Golfo di Squillace
Golfo di Gioja
MAR TIRRENO
MAR IONIO
Stretto di Messina
Aspromonte
SICILIA
MESSINA
Reggio Calab.
Catanzaro
Crotone
Vibo Valentia
Tropea
Nicotera
Palmi
Gioja Tauro
Rosarno
Laureana
Cittanova
Sinopoli
Bagnara
Scilla
C. Rasocolmo
Punta del Faro
C. Vaticano
Pizzo
Briatico
Parghelia
Longobardi
Amantea
Belvedere Marittimo
Cirella
Diamante
Scalea
Maratea
Lagonegro
Rocca Imperiale
Roccella
Siderno
Gerace
Locri
Bianco
Bovalino
Ardore
Condofuri
Melito
Staiti
Bova
Palizzi
Brancaleone
C. Spartivento
Capo Bruzzano
Motta S. Giovanni
Scilla
Bagnara
Palmi
Gioja Tauro
Rosarno
Nicotera
Tropea
Vibo Valentia
Pizzo
Briatico
Parghelia
Amantea
Belvedere Marittimo
Cirella
Diamante
Scalea
Maratea
Lagonegro
Rocca Imperiale
Roccella
Siderno
Gerace
Locri
Bianco
Bovalino
Ardore
Condofuri
Melito
Staiti
Bova
Palizzi
Brancaleone
C. Spartivento
Capo Bruzzano
Motta S. Giovanni
Reggio Calab.
Catanzaro
Crotone
Vibo Valentia
Tropea
Nicotera
Palmi
Gioja Tauro
Rosarno
Laureana
Cittanova
Sinopoli
Bagnara
Scilla
C. Rasocolmo
Punta del Faro
C. Vaticano
Pizzo
Briatico
Parghelia
Amantea
Belvedere Marittimo
Cirella
Diamante
Scalea
Maratea
Lagonegro
Rocca Imperiale
Roccella
Siderno
Gerace
Locri
Bianco
Bovalino
Ardore
Condofuri
Melito
Staiti
Bova
Palizzi
Brancaleone
C. Spartivento
Capo Bruzzano
Motta S. Giovanni
38°
16°
Longit.ne Orientale da Greenwich
17°

Oria (540 ft.), the ancient *Uria*, from which the Doria family of Genoa is said to derive its origin, is a beautifully situated place with a strong castle of 1227, numerous palaces, and a small museum (in the Palazzo Comunale).

240 M. *Brindisi*, see p. 264.

From Metaponto to Reggio.

RAILWAY, 267 M., express in 10½ hrs., ordinary train in 14½ hrs.; fares by either 196 *L.*, 132 *L.*, 78 *L.*

ROAD, 312½ M., beginning at *Nova Siri* station (19 ft.; see below) and thence running inland (with numerous curves and some steep gradients). — 80¾ M. *Lauria* (1483 ft.; p. 274). — 125 M. *Castrovillari* (1148 ft.; p. 286). — 171¼ M. *Cosenza* (787 ft.; p. 287). — 216 M. *Nicastro* (656 ft.; p. 292). — 251½ M. *Vibo Valentia* (1824 ft.; p. 293). — 286 M. *Palmi* (820 ft.; p. 294). — 312½ M. *Reggio* (95 ft.), see p. 295.

Metaponto, see p. 276. — The railway crosses the Basento (p. 275) and skirts the Gulf of Taranto.

The soil was once very fertile but owing to depopulation has degenerated into marsh-land and is insufficiently cultivated. The peasants come down from the mountains and sow their fields in autumn, so as to get in the harvest in June, before the malaria season. The fields are allowed to lie fallow for several years after each crop; shepherds then pasture their flocks upon them in winter. The eucalyptus-trees planted around the railway stations (e.g. at Metaponto) and signal-boxes have failed to counteract the malarious influences of the district (comp. p. 215). The train crosses several flumare (p. 304), now confined within embankments. The watch-towers are a memento of the unsafe condition of the coast during the middle ages, which also accounts for the distance of the settlements from the sea (comp. p. 206).

5 M. *San Basilio-Pisticci*, beyond which the train crosses the *Cavone*. — 10 M. *Montalbano Iònico*. We next cross the Agri (p. 275). — 13½ M. *Tursi-Policòro*, near which lay the town of *Heraclea* (founded by the Tarentines in 432 B.C.), where Pyrrhus with his elephants gained his first victory over the Romans, 280 B.C. (comp. p. xl). — The train traverses a wood (*Pantano di Policoro*), full of the most luxuriant vegetation (myrtles, lentisks, oleanders, etc.), and crosses the river *Sinni*.

20 M. *Nova Siri* (19 ft.), the starting-point of the high-road to Lauria, Lagonegro, and Reggio (see p. 274). The railway now approaches the sea. — 22½ M. *Rocca Imperiale*. The country becomes hilly. — 31 M. *Roseto-Capo Spulico*. To the left, on the coast, is a curious ruin (Torre Roseto). — The finest part of the line is between Roseto and Rossano. It commands a beautiful view of the broad valley of the Crati, with the wooded Sila mountains (p. 288) at its head, and of the steep *Monte Pollino*, which attains in the *Serra Dolcedorme* a height of 7450 ft. and is never free from snow except in summer. — 40½ M. *Trebisacce* (19 ft.).

49¾ M. **Sibari** (26 ft.; railway restaurant, tolerable), junction for Cosenza (R. 21), derives its name from the Greek Sybaris (p. 282). Malarious district. — About 3 M. farther on the train

crosses the Crati (comp. p. 214), the ancient Crathis, on which (upstream) lay the wealthy and luxurious *Sybaris*, founded in 709 B.C. by Achaeans and Troezenians and destroyed in 510 by the Crotonians.

The site of *Sybaris* is now thought to be 3¾ M. to the W., at the end of the Serra Polinara, between Crati and Coscile, at a point probably reached by the sea in antiquity, but the excavations begun in 1927 have hitherto yielded only a large Roman dairy-farm.

About 3¾ M. to the S.W. of the site of Sybaris, 4½ M. to the E. of *Terranova di Sibari*, on the road to (10½ M.) Corigliano station (see below), are the scanty ruins ('Le Muraglie') of **Thurii**, which was founded by the Sybarites after the destruction of their city. In 443 B.C. the Athenians sent a colony thither; the town was planned by the famous architect Hippodamus of Miletus and the laws were framed by the sophist Protagoras. After rapidly attaining prosperity it was already on the decline by the 4th century. It formed a league with the Romans in 282 B.C., and was defended by C. Fabricius against the attacks of the Lucanians, but it was plundered by Hannibal in 204. In 193 B.C. it received a Roman colony and the new name of *Copia*.

58½ M. *Corigliano Cálabro* (111 ft.). The town, with 14,550 inhab., lies on a height (720 ft.), 2½ M. to the S. of the station.

On a height (1985 ft.) midway between Corigliano and Rossano lies *Santa Maria del Patir*, the church of a Basilian convent of 1105, with some portions of the Norman building. The church of Sant'Adriano at *San Demetrio Corone*, 21¾ M. to the W. of Corigliano (motorbus), is of a similar character.

65¾ M. **Rossano.** The town (Alb. Nuova Bruzia, Alb. Centrale, 20 beds, Alb. Duilio, 24 beds, R. 8-9 *L.* at each), with 10,800 inhab., situated on a hill (975 ft.) 3 M. off, is reached by a road passing through olive-groves and reddish cliffs (motorbus 3 *L.*). Adjacent are quarries of marble and alabaster. The town commands fine views of the Monte Pollino (p. 281) and the Apulian peninsula, especially from the terrace in the middle of the Via Garibaldi. It was the birthplace of St. Nilus (910-1005). The Municipio contains excavated Greek antiquities. The church of San Marco, a Byzantine centralized structure of the Norman period, has five domes (comp. p. lxv). The archiepiscopal library contains a valuable 6th cent. MS. of the Gospels of SS. Matthew and Mark, engrossed on purple vellum and copiously illustrated.

The train runs close to the sea through a mountainous district, and crosses the Trionto. We traverse fine olive-plantations and then pasture-land, which alternates, as the line approaches the hills, with plantations of olives, vines, and figs. — 85 M. *Cariati*. — 99½ M. *Cirò* (46 ft.). At the village (1151 ft.; motorbus), 5 M. to the W., are the foundations of the temple of Apollo belonging to the ancient *Crimissa*. — 109½ M. *Strongoli* (36 ft.). This mean village, situated on a bold eminence (1118 ft.) 6¼ M. from the station, was the ancient *Petelia*.

119¼ M. **Crotóne** (141 ft.; railway restaurant; Grand-Hôtel, with a good restaurant, 85 beds at 10-14 *L.*; Royal, 30 beds at

8-9 *L.*; Savoia; Patria), known as *Cotrone* till 1929, is a thriving little seaport, situated on a promontory, with 9700 inhab. and some chemical works (producing chiefly artificial manure), supplied with power from the Sila Mts. (p. 288). This was the famous Achaean colony of *Croton, Croto,* or *Crotona,* which was founded in 710 B.C. and soon increased in size and power. In 510 Sybaris was conquered and destroyed, but not long afterwards the Crotoniates were defeated by the Locrians on the river Sagras. In the second half of the 6th cent. the city was ruled by the *Pythagorean Brotherhood* (p. 276), which eventually succumbed to a democratic reaction. After 299 Croton was in the hands of Agathocles of Syracuse.

On the way from the station to the town (1 M.; motorbus 1 *L.*) are large storehouses for the grain, oranges, olives, and liquorice which are grown in the locality and exported hence. The streets and squares are in many cases fringed with arcades. The old *Castle,* extended in the reign of Charles V., the highest tower of which commands a fine view, contains the Museo Civico, with prehistoric finds, vases, and columns from the temple of Hera (see below). A pleasant walk may be taken through the Strada Margherita to the harbour.

About 7¼ M. to the S.E. is the *Capo Colonne,* or *Capo Nau,* a low promontory, much exposed to the wind. (Route to it by land 2½ hrs., very rough; better by boat.) As the boat rounds this cape the eye is arrested by a solitary Doric column, 26½ ft. high, rising conspicuously on massive substructures above the few modern buildings of the place. This is now the sole relic of the *Temple of Hera* on the *Lacinian Promontory,* once the most revered divinity on the Gulf of Tarentum. It was here that Hannibal with the remnant of his army quitted Italian soil in the year 203. The worship of Hera has been replaced by that of the *Madonna del Capo,* to whose church, close to the temple, a number of young girls from Crotone ('le verginelle') go every Saturday in procession, with bare feet. — Motorbus to the N.W., through the Sila Mts., see pp. 289, 288.

Beyond Crotone the train quits the coast and traverses a hilly district terminating in the *Capo Rizzuto.* Between (123½ M.) *Isola Capo Rizzuto* and (130 M.) *Cutro* it passes through a tunnel 1½ M. in length. The following stations are all on the *Gulf of Squillace:* (138½ M.) *Roccabernarda,* (143½ M.) *Crò̀pani,* and (149¾ M.) *Simeri Crichi.*

156½ M. *Catanzaro Marina* (26 ft.; railway restaurant). About 1¼ M. to the S.W. is the ruined Norman basilica of *Roccella.* — From the Marina a branch-line (5½ M., in 20 min.; fares 5 *L.* 30, 3 *L.* 50, 2 *L.* 20 c.) runs to *Catanzaro Sala,* which is the station for Catanzaro. (Continuation of the branch-line to Sant' Eufemia, see p. 292.) From Sala the Tramvia Automotofunicolare ascends as a cable-tramway to the S. end of Catanzaro, and thence as an ordinary tramway through the town to the N. end (1st class 2 *L.*, 2nd 1½ *L.*, down 1½ *L.*, 1 *L.*). The motorbus runs direct in ½ hr. (8¾ M.; fare 5 *L.* 75 c.); carriage 8 *L.* (at night 9 *L.*).

Catanzáro. — HOTELS. *Brezia*, 52 beds at 15-17 *L.*, *Centrale*, 50 beds at 15 *L.*, *Europa*, *Patria*, all in the Corso Vittorio Emanuele, with restaurants. — There is a shortage of drinking-water, pending the completion of the aqueduct from the Sila Mts. — Carriage from the station to the town, see p. 283. Motorbus to Soveria, see p. 289.

Catanzaro (1125 ft.) is a modern town of 28,500 inhab., the capital of the province of the same name, with an extensive trade in oil and formerly noted for its velvet and silk factories. It is beautifully situated on a plateau falling away on the S., E., and W., but the climate is rather bleak, snow being quite common in winter. The railway from Cosenza is being extended beyond Decollatura (p. 289) along the plateau to the N. of Catanzaro. Fine views are obtained from the campanile of the *Cathedral*, from the Via Bellavista (S. side of the town), and from the pretty Giardino Pubblico (*Villa Margherita*) on the E. side of the town. The small Museo Civico in the Villa contains coins, prehistoric stone axes, vases, and other antiquities (remains of a Roman bronze statue, helmet from Tiriolo); among the pictures are two Madonnas, by Mattia Preti and by Antonello da Saliba (1508). The church of the *Santo Rosario* contains a Madonna with St. Dominic, a good Venetian picture of the 16th century. Many wealthy families reside here. Women wearing the handsome Calabrian costume are still seen here, particularly on Sundays and market-days. Both the town and province have been repeatedly afflicted by severe earthquakes, most recently in 1905 and 1907.

Beyond Catanzaro we leave the pasture-lands and again pass through intensively cultivated fields and olive-plantations.

160¼ M. **Squilláce** (16 ft.). The town (1130 ft.; Carnevale's inn), the ancient *Scolacium* or *Scylacium*, is perched on an almost inaccessible rock, with a ruined castle and monastery, 5 M. from the station (motorbus 5 *L.*). We catch a glimpse of it (right) as we approach.

Cassiodorus (Flavius Cassiodorus Senator; comp. p. xlii), the private secretary of Theodoric the Great, was born at Scylacium c. A.D. 490, and died here before 583 in the monastery of Vivarium, which had been founded by him and in which he had led a contemplative life for over thirty years. — At Corace, to the N. of Squillace, the *Emp. Otto II.* was defeated in 982 by the Arabs, who had crossed over from Sicily. He escaped by sea to Rossano (p. 282) and died soon after at Rome (983).

The train passes through the promontory by means of two tunnels. From (167¾ M.) *Soverato* (23 ft.) a branch-line ascends to (141¼ M.) *Chiaravalle Centrale* (1804 ft.). — 182 M. *Guardavalle.* — 185 M. *Monasteráce-Stilo* (32 ft.; near which are ironworks).

On the Punta di Stilo, ⅔ M. to the N. of Monasterace-Stilo station, lay the Achaean *Caulonia*, where Pythagoras is thought to have taken refuge on his expulsion from Croton. The girdle-wall with its gates and towers (7-6th cent.) was explored in 1912-15 by Prof. Orsi (p. 448), and a small sanctuary (near the lighthouse) and the substructure of a large Doric temple of the 5th cent. (on the dune near the sea) were exposed to view. — About 10 M. to the N.W. of the station (motorbus 7 *L.*) lies **Stilo** (1312 ft.;

Alb. del Consolino, 10 beds at 6-8 *L.*), with the *Cattolica*, a small Byzantine domed church, of brick, somewhat akin to 13-14th cent. buildings in Greece (comp. p. lxv). In 1922 a monument was erected to the humanist Tommaso Campanella (d. 1639), who was born here in 1568.

189½ M. *Riace.* — 194 M. *Caulonia.* The modern town lies 6¼ M. to the N.W. of the station (motorbus). — 197½ M. *Roccella Ionica*; the old town, with its ruined castle, is picturesquely situated on a precipitous rock. — Near the station of (202 M.) *Gioiosa Ionica* is a Roman theatre (excavated in 1925-26), with immured amphorae (to improve the acoustics). From this point on the magnificent scenery resembles that of Greece.

208 M. **Geráce.** The railway station is at *Gerace Marina*, the lower town (16 ft.; Alb. Nuova Messina, 40 beds at 9-10 *L.*). In the Palazzo degli Uffici here is the Museo Civico Locrense, with small finds from Locri, chiefly slabs and figures of terracotta. *Gerace Superiore*, the upper town (1570 ft.; pop. 2600) lies on the slope of a lofty spur of the Apennines, 6¾ M. from the station (motorbus 5 *L.*). The cathedral, originally Romanesque, is a basilica, with nave and aisles, of the second half of the 12th cent., in which antique columns are still extant. When almost every ancient church in Calabria was ruined by the earthquake of 1783 it became the most important of the early Norman edifices.

Between three abrupt hills (Castelli) and the sea, 1¾ M. to the S.W. of the station, extend the ruins of **Locri** *Epizephyrii*, the once celebrated colony of the Locrians, founded in the 7th cent. and provided with a salutary code of laws by Zaleucus c. 650. Excavations begun by Prof. Orsi (p. 448) in 1889 disclosed the foundations of a temple altered in the Ionic style in the 5th cent. B.C. to the N. of the *Torre di Gerace* (a coastguard tower destroyed by earthquake in 1908), ⅔ M. to the N. of the (211¼ M.) station of *Sant' Ilario*. The sculptures of this temple are now at Naples (p. 72). This unexpected appearance of the Ionic style in Italy was due to the immigration of Ionians from Asia Minor after their unsuccessful revolt against the Persians (494 B.C.). We may also inspect the town wall, the remains of a Doric temple (in the Marafioti property), a small temple of Athena (on the hill), a shrine of Persephone (at the bottom of the hill), and an extensive Grecian and a pre-Grecian necropolis (owing to the complicated nature of the site it is best to drive accompanied by the custodian).

From Gerace Marina a road (motorbus in summer, 21¾ M. in 2 hrs.) leads viâ Gerace Superiore and through beautiful woods over the Aspromonte (p. 297) to *Cittanova* (1302 ft.; Alb. Risorgimento). The top of the pass (3125 ft.) commands a delightful view of the sea in both directions.

213 M. *Ardóre.* — 220 M. *Bianconovo.* — 228½ M. *Brancaleone.* The line now skirts the *Capo Spartivento*, the *Promontorium Herculeum* of antiquity, the S.E. extremity of Calabria (station, 232½ M.). — 236¾ M. *Palizzi*, over which towers a block of cliff.

Tunnel. The train turns towards the W. and then to the N. The line is bounded on the right by barren rocks and sand-hills, intersected by the broad stony beds of the mountain torrents, dry in summer and often overgrown with oleanders. — 240½ M. *Bova* (19 ft.). The Greek village (see below) is situated 9½ M. to the N., at a height of 3044 ft. — 243 M. *Condofúri.* — 248½ M. *Melíto di Porto Salvo.* Beyond, to the right, above, is the village overlooked by a group of rocks known as the *Pentedáctillo* (five fingers).

Greek is still spoken at Bova, Condofuri, Roghudi, Galliciano, and Amendolea, remote and loftily situated villages on the Aspromonte.

253 M. *Saline di Reggio.* The train affords a view of the coast and mountains of Sicily, and rounds the *Capo dell' Armi,* the *Promontorium Leucopetrae,* which was in ancient times regarded as the termination of the Apennines. — 260½ M. *Reggio Péllaro.* — 263½ M. *Reggio San Gregorio.* This district is well cultivated. Plantations of bergamot-oranges, the rind of which yields the oil of bergamot. Numerous ruined houses recall the earthquake of 1908 (p. 294).

267 M. *Reggio Centrale,* 268 M. *Reggio Marittima,* see p. 295.

21. From Sibari to Cosenza.

RAILWAY, 43 M., ordinary train (no express) in 2-2½ hrs. (33 *L.*, 22 *L.* 50, 13 *L.* 40 c.). — Continuation to *Catanzaro,* see p. 289.

ROAD, 46½ M., only from *Castrovillari* (1148 ft.; see below), viâ (14¼ M.) *Spezzano* (1050 ft.; see below) and (42 M.) *Castiglione* (590 ft.; p. 287).

Sibari, see p. 281. — 6¼ M. *Cassano all' Ionio.* The village lies 6¼ M. to the N., on the branch-line from Spezzano.

10 M. **Spezzano Albanese** (151 ft.). The village (1050 ft.), 3¾ M. to the S. (motorbus), is one of the Albanian colonies founded in the 15th cent., after which the N. verge of the Sila Mts. is called Sila Greca (p. 288).

FROM SPEZZANO TO CASTROVILLARI, 20 M. to the N.W., branch-railway (1st and 3rd class) in 1¾ hr. — 8 M. **Cassano** *all'Ionio* (820 ft.; Alb. Regina Elena, 30 beds at 5 *L.*; pop. 8550), with warm mineral springs and a castle on a lofty rock. The castle affords a magnificent survey of the valleys of the Coscile and the Crati (p. 282), of the wild, barren limestone mountains of the environs, and of Monte Pollino (p. 281).

20 M. **Castrovillari** (1148 ft.; Alb. D'Atri, 22 beds at 9 *L.*; Alb. Excelsior, 15 beds), a town of 8950 inhab., situated on two brooks which unite a little lower down to form the *Coscile,* the ancient *Sybaris.* The older parts of the town, at the foot of the ancient Norman *Castello,* are largely deserted on account of the malaria. The church of the *Madonna del Castello* (1132 ft.) at the top commands a fine view. A road (57 M.; motorbus in 6 hrs.) leads from Castrovillari to the S.W. over the mountains to *Belvedere Marittimo* (p. 291), touching at (20½ M.) *Lungro* (1968 ft.; Mattano's inn), inhabited by a colony of Albanians of whom the women wear a picturesque costume. About 1½ M. to the E. of Lungro, 1325 ft. above the sea, are the only important mines of rock-salt in Italy (annual output 10,000 tons; open to visitors with an introduction).

Beyond (18½ M.) *San Marco-Roggiano* (410 ft.) the train reaches the valley of the *Crati* (p. 282), which it ascends, crossing several affluents of that river. — 25 M. *Mongrassano-Cervicati.* — 32¼ M. *Acri-Bisignano-Luzzi.* — At (38½ M.) *Castiglione Cosentino* (590 ft.) we are joined by the railway coming up from Paola (p. 292).

43 M. **Cosenza.** — Hotels. *Excelsior*, 90 beds at 12-16 *L.*, *Grand-Hôtel*, 90 beds at 10-15, B. 5, L. 10, D. 14, P. 35-50 *L.*, both new and with restaurants, near the railway station; *Vetere*, near the gardens by the theatre, with view, 48 beds at 6-10 *L.*; *Zumpo*, Via Gaeta, 35 beds. — Restaurants. *Vittoria*, Piazza Valdesi; *Nuova Italia*, Via Lungo Busento. Cabs 2½ *L.*, at night 4 *L.*; motor-cabs 3 *L.* for the first 500 m., then 40 c. per 100 m. (double fare at night). — Railway agent, *Itas* motor company, Corso Telesio 5-9.

Cosenza (787 ft.), the ancient *Consentia*, once the principal city of the Bruttii (p. 214), is now the capital of the province of Cosenza and an archiepiscopal residence, with 19,700 inhab., including many wealthy landed proprietors. It consists of a modern quarter on the N.W., near the railway station, and of the old town on the N. slope of the castle-hill, which separates the *Crati* from the *Busento*, above the confluence of these streams. A good deal of cloth is woven at home and there are also a large weaving-mill, tileworks, and a tannic acid factory. The town has often suffered from earthquakes, the last occurring in 1905. — Alaric, King of the Visigoths, died at Consentia in 410, after he had plundered Rome and made an attempt to pass over into Sicily. His body and his treasures are said to have been buried in the bed of the river Basentus (Busento). The site is unknown, but it has been looked for at the union of the Busento and the Crati, near the railway station, now marked by the 'Ponte Alarico', and also 2¼ M. farther upstream. William de Tracy, one of Thomas à Becket's murderers, died here from a horrible disease in 1173, when on his way to expiate his crime in the Holy Land.

The narrow Corso Telesio winds its way through the old town from N.W. to S.E. The Gothic *Cathedral*, consecrated in 1222 in presence of Emp. Frederick II., was modelled on the same lines as some earlier churches in the Champagne, and since 1927 has been undergoing restoration in a corresponding style. In the left transept is (l.) the tomb of Isabella (d. 1271), consort of Philip III. of France, by a French artist. In the highest part of the town, near the *Prefettura* and the *Theatre*, are tasteful gardens. Here are a monument, with an allegorical figure of Liberty by Giuseppe Pacchioni of Bologna, erected in 1879 to the *Brothers Bandiera* and other participators in the Calabrian rising of 1844, and a statue (1913) of Bernardino Telesio, the philosopher (d.1588). — A picturesque footpath leads from the promenade to the *Castello* (1263 ft.), the walls of which, though 9 ft. in thickness, have been unable to resist the shocks of earthquakes,

At the top of the hill (fine view) is the small *Museo Civico*, with tomb-finds, mediaeval sculptures, etc. The return may be made through the valley of the Busento, the entire walk taking about 1 hr.

To the E. of Cosenza rises **La Sila**, the main portion being known as *Sila Grande*, the S. part as *Sila Piccola*, and the N. margin as *Sila Greca* (comp. p. 286). This mountain block, covering an area of 1274 sq. M., is composed of archaean rock, mainly of gneiss interspersed with thick masses of granite. The massif, attaining an average height of 4250-4600 ft., presents an abrupt face towards the valley of the Crati but gradually falls away towards the gulf of Taranto. The surface, especially on the edges, is broken up into valleys of poorly-watered gravelly streams and rounded ridges, the highest of which is the *Botte Donato* (6332 ft.). Of the forests, which in ancient times supplied the Sicilians and even Athenians with timber for shipbuilding, there still remain, here and there, especially on the slopes, some dense and beautiful stretches of chestnuts, beeches, and spruce-fir, but the more level higher regions are occupied by extensive pastures. Sparsely inhabited, the Sila is now being reanimated by the construction of large *Electricity Works*, for which the old lakes are being converted into vast collecting-basins, e.g. on the *Neto*, the chief stream after the Crati (at Ariamacina; 4278 ft.), and its tributaries the *Garga* (4199 ft.), *Arvo* (4219 ft.; large lake at Nocelle), and *Ampolino* (4170 ft.; large lake at Trepidò, with a storage capacity of 2200 million c. ft.). Power-stations are being constructed at San Giovanni in Fiore, at Orichella (2624 ft.) and Timpa Grande (both places below Trepidò), and away to the E. at Altilia (N. of Santa Severina). On their completion they will produce 160,000 h.p.; at the same time the irrigation of the Crotone district will be regulated. The Sila Mts. are not usually free from snow till the beginning of June; the best time for exploring them is between July and October. The two chief tourist-centres are Camigliati (with the Itas Hotel, see below) and San Giovanni in Fiore (p. 289), but there are smaller hostelries and unassuming lodgings for summer visitors at various other places. Information and letters of introduction may be obtained from the *Club Alpino Silano* at Cosenza.

The means of communication are still under development. Of the stations on the two branch-lines (Cosenza-Soveria Mannelli and Cosenza-San Pietro in Guarano, p. 289) skirting the W. margin of the mountains, only Spezzano Grande and Aprigliano (comp. p. 289) are of any use as starting-points for a tour. The best approach is the road described immediately below.

ROAD FROM COSENZA TO CROTONE, 90 M., crossing the Sila from W. to E. (motorbus to San Giovanni in Fiore, 44 M. in 5 hrs., 32 *L.*, and thence on the following day to Crotone, 46 M. in 5 hrs., 33 *L.*). The road traverses the Rovito valley viâ *Celico* and *Spezzano Grande* (8½ M.; see p. 289), and ascends in long curves, through chestnut and beech forests, to the *Passo di Montescuro* (5371 ft.); then down to the tableland. — 20 M. *Fago del Soldato* (5085 ft.; inn); 20½ M. *Serra-Candela* (Pension Lupoli, off the road, 4593 ft.; 18 beds, P. 30-40 *L.*). — 23½ M. *Camigliatello* (4075 ft.). About 1¼ M. off the high-road, at *Camigliati* (3986 ft.), is the first-class hotel of the Itas motor company (60 beds at 15-30, P. 50-80 *L.*, full up in July-Sept.). A bridle-path ascends hence to the top of the *Botte Donato* (6332 ft.) in 4 hrs.; various descents. From Camigliatello a high-road runs N.E. to (25 M.) *Longobucco* (2526 ft.; Alb. Regina Margherita; Alb. Vittoria), a little town of 6100 inhab.; thence motorbus to (26¾ M.) *Rossano* (p. 282) in 5 hrs. (fare 19 *L.*). — The road to Crotone quits the woods and crosses the *Neto* at (28½ M.) *Croce di Magára* (4265 ft.; Alb. Aquila Silana, 22 beds, P. 35-45 *L.*). At (31½ M.) *San Nicòla Silano* (4593 ft.; Alb.-Rist. Villini Silani, 50 beds, P. 35-45 *L.*) we enter the valley of the *Garga*, which is being dammed up into a lake at (37¼ M.) *Monte Oliveto-*

Cantoniera San Bernardo. We then traverse a desolate region. About 6¼ M. short of San Giovanni in Fiore the road to *Aprigliano* diverges on the right (see below).

44 M. **San Giovanni in Fiore** (3445 ft.; Hotels Silano, Centrale, Nuova Italia, Lopetione, Rotella, all plain, with 10-20 beds at each), the chief place in the Sila, is a rocky nest with 11,200 inhab., largely occupied in weaving (in their own homes); the women's costumes are very pretty. The ascent of *Montenero* (6171 ft.) may be made from here in 5-6 hrs. (horse or mule desirable). From San Giovanni a road (49¾ M., motorbus in 4¼ hrs., fare 33 *L.*) runs N.E. to *Savelli* and *Cariati* (p. 282).

Beyond San Giovanni the road to Crotone descends in huge curves to the S.E. — 52¼ M. *Cerenzia* (2132 ft.); 61 M. *Ponte Neto;* 69½ M. *Santa Severina* (1066 ft.), a fortress-like village with a large castle and a domed Greek church. — 90 M. *Crotone*, see p. 282.

FROM COSENZA TO CATANZARO. Branch-railway (numerous tunnels) to (36½ M.) *Soveria Mannelli* in 3¼ hrs. (2 8 *L.* 50, 11 *L.* 70 c.), thence motorbus (railway projected) to (28 M.) *Catanzaro* in 2½ hrs. (19 *L.* 70 c.). — The line ascends gradually through a well-cultivated district. The heights on either side are clothed with oaks and chestnuts.

5 M. **Pedace** (1312 ft.). A branch-line (the first section of the 'Ferrovia Silana', which is to intersect the Sila Mts., p. 288) runs hence E., viâ Spezzano Grande and Celico (comp. p. 288) to (13 M.) *San Pietro in Guarano* (2296 ft.). — 7 M. *Aprigliano* (2296 ft.) is the starting-point of a road (motorbus from Cosenza to San Giovanni in Fiore viâ Aprigliano and the Arvo valley, 45 M. in 3¾ hrs., 36 *L.*) running E. through the Sila Mts. and forking at the Cantoniera Quaresima. The left arm descends the valley of the Arvo and reaches the road to *San Giovanni in Fiore* (see above) below the Garga dam. The right arm joins the road from *Rogliano* (see below) viâ *Parenti* (2723 ft.; motorbus as far as here) and *Bocca di Piazza* (4157 ft.; inn), skirts the Ampolino lake (dammed up in 1927; inn at Trepidò, at the E. end of the lake), and joins the road from San Giovanni at *Santa Severina* (see above).

15 M. **Rogliano** (2132 ft.; Alb.-Rist. Milanese, 22 beds), a small town of 4400 inhab., on a hill commanding a splendid view of the fertile country and the surrounding mountains, above which, on the right, we see the summit of Monte Cocuzzo (p. 292). — The railway describes a long curve to the E., round the ravine of the *Savuto* (the ancient *Sabâtus*) and then runs viâ (23 M.) *Carpanzano* to (33 M.) *Bianchi* (2790 ft.).

At (36½ M.) **Soveria Mannelli** (2539 ft.; Alb. Garibaldi, 12 R.) the high-road, which up to this point has roughly followed the railway line, forks: S.W. to Nicastro (p. 292; 20½ M., motorbus in 3¾ hrs., fare 15½ *L.*; viâ the *Passo Acquavona*, 3445 ft.), S.E. to Catanzaro. The provisional terminus of the railway is 4½ M. farther S.W., at *Decollatura* (2493 ft.).

The ROAD FROM SOVERIA TO CATANZARO (motorbus, see above) traverses (to the S.E.) the crest between the Corace, which descends to the Gulf of Squillace, and the Amato, which flows into the Gulf of Sant' Eufemia. — 7½ M. *Serrastretta* (2592 ft.). — 10½ M. *San Pietro Apostolo* (2460 ft.).

16¾ M. **Tiriòlo** (2264 ft.; Alb. Umberto Primo; Alb. Garibaldi; pop. 2650), a small town whose name recalls the ancient *Ager Taurianus*. Some excavated antiquities are kept in the school. The women's costumes are very picturesque. Weaving still flourishes as a house industry, and embroidery and lace are also made at home. The summit of the Monte di Tiriolo, with a meteorological station and the ruins of a castle, affords a view of the Gulfs of Squillace and Sant' Eufemia, scarcely 18½ M. apart. — The road now descends, crossing the Corace at (23 M.) *Pratòra*, and continues in curves. — 28 M. *Catanzaro*, see p. 284.

From Cosenza to *Paola*, see p. 292; to *Amantea*, see p. 292.

22. From Naples along the West Coast to Reggio (*Messina*).

RAILWAY, 294 M., express in 11¼-12½ hrs. (210 *L.*, 142 *L.*, 83 *L.* 50 c.), ordinary train in 13½-16 hrs. Direct connection between Naples and Sicily is made at Reggio Villa San Giovanni (p. 295; 285¼ M. from Naples; not at Reggio Centrale); the price of through-tickets to Messina, Palermo, and other Sicilian points includes the ferry to Messina. — Only two trains have dining-cars; the railway restaurants are poor. Sleeping-car supplement: 1st class 84½ *L.*, 2nd class 82½ *L.* (from Rome 106 *L.*, 103 *L.*).

The railway along the W. coast of Calabria is notable for the beauty of the scenery. The Apennines (p. 214) abut so closely on the Tyrrhenian Sea that the railway has often to burrow its way through the cliffs by means of tunnels. The ancient towns, with their ruined castles, lie picturesquely on the mountain-sides. The inhabitants, many of whom still wear their many-coloured costumes, are mostly fishermen or cultivators of grain and wine, oranges, lemons, figs, and olives. The fields are often enclosed by prickly hedges of the Opuntia cactus (p. 305). Many short-coursed streams fall into the sea, generally with but a scanty supply of water, but wild and devastating torrents during the rainy season. The railway crosses these and their gorges by lofty viaducts, affording grand and ever-changing views. Beyond the Capo Vaticano (p. 293) Etna and other mountains of Sicily come into sight on the right. — Comp. the maps at the beginning of the book and at p. 280.

ROAD, 355½ M., running not along the coast, but inland, except at the beginning and end of the route, with numerous curves and equally fine views as from the railway. From Naples to (45½ M.) *Battipaglia* (229 ft.), see p. 195. — 74½ M. *Auletta* (1023 ft.; p. 273). — 115½ M. *Lagonegro* (2185 ft.; p. 274). — 167½ M. *Castrovillari* (1148 ft.; p. 286). — 181¾ M. *Spezzano Albanese* (151 ft.; p. 286). — 214 M. *Cosenza* (787 ft.; p. 287). — 242 M. *Soveria Mannelli* (2539 ft.; p. 289). — 259 M. *Nicastro* (656 ft.; p. 292). — 294¼ M. *Vibo Valentia* (1824 ft.; p. 293). — 326 M. *Palmi* (820 ft.; p. 294). — 348 M. *Reggio Villa San Giovanni* (124 ft.; p. 295). — 355½ M. *Reggio* (95 ft.), see p. 295.

From Naples to (45½ M.) *Battipaglia* and (58½ M.) *Pesto* (*Paestum*), see pp. 195-202. — 61½ M. *Ogliastro Cilento* (36 ft.), the village of which name lies 6¼ M. to the S.E. on the hill. — 74 M. *Agròpoli* (42 ft.; railway restaurant; Alb. Posidonia, at the railway station, 20 beds; Alb. del Sud, 1¼ M. to the W. of the station, by the sea, 25 beds). — The railway leaves the coast, which here juts out to the S.W. in the *Punta Licosa*, the S. horn of the Gulf of Salerno. We skirt the E. side of the *Monte Stella* (3707 ft.). Several tunnels are threaded before and after (67¾ M.) *Torchiara*. — Beyond (71½ M.) *Rutino* we cross the Alento, the ancient Hales. — 77 M. *Castelnuovo-Vallo* (82 ft.), whence a motorbus runs to (8 M.) *Vallo della Lucania* (1312 ft.; Alb. Risorgimento; Alb. Centrale), below the Monte Sacro (5594 ft.; with the Santuario of the Madonna di Novi). — Soon after leaving (79 M.) *Casal Velino* the line regains the coast. — 83¼ M. *Ascèa* (39 ft.).

At the imposing castle-ruins of *Castellammare di Veglia* or *Castellammare della Bruca*, 1¾ M. to the N.W., at the W. extremity of a hill-ridge and near the mouth of the Alento, are the walls of the town of **Elea** or *Velia*, founded in 536 B.C. by the Phocaeans after their expulsion from

Alalia in Corsica. Xenophanes, Parmenides, and Zeno were the leading philosophers of the Eleatic school, which flourished here in 540-460 B.C. The excavations (still in progress) have brought to light the foundations of a 5th cent. temple (partly destroyed when the castle was built), which was larger than that at Paestum, also the remains of a fine tower, of two smaller temples, of a sacrificial altar, of private dwellings, etc.

The line now runs close above the sea, which long shows the effect of the yellow water of the Alento. Fine retrospect; in front is *Capo Palinuro*. — 87½ M. *Pisciotta*. The train passes on the landward side of *Monte Bulgheria* (4015 ft.). — 95 M. *Centola* (196 ft.). A viaduct bridges the deep valley of the Mingardo; the village, with its ruined castle, lies on the rocky slope above. — 103 M. *Torre Orsaia*. The *Golfo di Policastro* (the *Sinus Laus* of the ancients) comes into sight. The small town of (105½ M.) *Policastro del Golfo*, where we regain the sea, was formerly a place of importance, but it was destroyed by Robert Guiscard in 1055 and by the Turks in 1542 and now contains only 600 inhabitants. — 107½ M. *Capitello*. — 112 M. *Sapri* (29 ft.; Alb. Vittoria, 30 R.; Alb. Pisacane), a flourishing little trading town with 3800 inhabitants. Motorbus to Lagonegro (26 M.; p. 274) and Sala Consilina (49 M.; p. 273). — Between this point and Sant' Eufemia the train has constantly to pierce through the cliffs and cross mountain-torrents. — 115½ M. *Acquafredda*. — 119¼ M. *Maratea* (282 ft.; Alb. Allegria); motorbus to Lagonegro (34 M.; p. 274). — 126¾ M. *Praia d'Aieta-Tortora*. Near Praia is a spacious grotto, dedicated to the Madonna. — We pass the small *Isole di Dino*, with a stalactite cave and a 'blue' grotto. — 130½ M. *San Nicòla Arcella*. — 134¼ M. *Scalèa*, encircled by walls. — The line crosses the broad bed of the Lao. 138 M. *Verbicaro-Orsomarso;* both these little towns lie 8-9½ M. inland, and above the former rises *Monte Pellegrino* (6515 ft.). — 139¾ M. *Grisolia Cipollina*. — 142¼ M. *Cirella-Maierà*, with the island of *Cirella* to the right. — 144 M. *Diamante*, 149 M. *Belvedere Marittimo* (Ferraro's inn; motorbus to Castrovillari, see p. 286), and the following little towns are all finely situated on rocks overhanging the sea. Above rises the *Montèa* (5852 ft.), the last summit of the Neapolitan Apennines, which here give place to the Calabrian Apennines (p. 214). — The line penetrates the *Capo di Bonifati* by several tunnels. — 158½ M. *Cetraro*. — 160¼ M. *Acquappesa*. — 162 M. *Guardia Piemontese Terme*, founded on a hill (1689 ft.) by Waldensians, with thermal baths. — 166½ M. *Fuscaldo*.

170¼ M. **Páola** (32 ft.; railway buffet; Alb. Commercio, 60 beds at 10 *L.*, Rinascente, 25 beds at 8-11 *L.*, Alb. Regina d'Italia, 20 beds, all near the station; arrange prices beforehand). The town (310 ft.), finely situated in a ravine and on the slope of the mountain, has 9350 inhab. (many Waldensians) and carries on an extensive oil and wine trade. It was the birthplace of

San Francesco di Paola, founder of the mendicant order of the Minims (b. 1416, d. 1507 in France). The road from the station (1 M.) divides at the top of the hill into (r.) the road to Cosenza and (l.) a road (with wayside shrines representing the miracles of St. Francis) leading to the (½ hr.) convent of San Francesco (hardly worth visiting) built across a ravine in the 15th cent. and enlarged by the addition of Gothic cloisters in the 17th.

FROM PAOLA TO COSENZA, 36½ M., railway in 2¼ hrs. (28 *L.* 50, 19 *L.* 50, 11 *L.* 70 c.). The line crosses numerous viaducts, affording lovely views of the mountain-slopes clothed with broom- and olive-trees. — Beyond (16 M.) *Falconara* (1620 ft.) the railway tunnels under the ridge of the coastal mountains, which the beautiful road, shaded by beeches and chestnuts, crosses at a height of 3149 ft. (from Paola to Cosenza, 26 M., by motor in 2 hrs.). — Beyond (20½ M.) *San Fili* (1686 ft.) the line descends towards the Crati valley. — 29¼ M. *Rende* (918 ft.). — At (32¼ M.) *Castiglione Cosentino* we join the line from Sibari to Cosenza (see p. 287).

173½ M. *San Lúcido Marina.* — 178½ M. *Fiumefreddo Bruzio*, situated between two deep ravines, with remains of Saracenic buildings. — 181 M. *Longobardi*. We pass under two torrents by means of covered galleries. — 183¼ M. *Belmonte Cálabro*. In the background rises *Monte Cocuzzo* (5060 ft.), which connects the narrow coast-range, along which the railway runs from Monte Montea (p. 291), with the Sila group (p. 288). — 186 M. *Amantèa*, the ancient *Clampetia* of Bruttium (motorbus to Cosenza, 32¼ M. in 3½ hrs., fare 15 *L.* 50 c.). — 190¾ M. *Aiello Cálabro*. The train crosses the Savuto (p. 289) and enters the flatter coast-region bordering the *Gulf of Sant' Eufèmia* (the ancient *Sinus Terinaeus*). — 194½ M. *Nocera Terinese;* in front, to the left, on the hill between Savuto and Fiume Grande, are the walls of the ancient *Nuceria*. — 203 M. *Sant' Eufèmia Marina*. About ⅔ M. to the S. of the village lay the Benedictine monastery, founded by Robert Guiscard but destroyed by the earthquake of 1638.

205½ M. **Sant' Eufèmia Biforcazione** (88 ft.; railway buffet).

FROM SANT' EUFEMIA TO CATANZARO, 29¼ M., railway in 2 hrs. (23 *L.*, 15 *L.* 70, 9 *L.* 50 c.). — 3¾ M. *Sambiase*, with sulphur-baths. — 5½ M. **Nicastro** (656 ft.; Alb. Unione, 18 beds at 10-11 *L.*; Alb. Vittorio Emanuele Terzo, 30 beds), a town of 20,000 inhab., situated on the hillside. In the now ruined castle Frederick II. once for several years confined his son, the German king Henry VII., who had rebelled against him in 1235. The latter was drowned in the Savuto at Martirano in 1242 and was buried at Cosenza. Motorbus to Soveria Mannelli, on the line to Cosenza, see p. 289. — 9¼ M. *Feroleto Antico*. — 15½ M. *Marcellinara*. — 23½ M. *Catanzaro Sala* (p. 283). — 25½ M. *Santa Maria di Catanzaro*. — 29¼ M. *Catanzaro Marina* (p. 283).

Beyond Sant' Eufemia the railway to Reggio skirts (l.) the plateau of *Maida*, where in 1806 the British under Sir John Stuart defeated the French and drove them out of Calabria (Maida Vale in London was so named in memory of the battle). — 210 M. *San Pietro a Maida-Maida*. — 217 M. *Francavilla-Angitola*.

221¾ M. **Pizzo** (29 ft.). The town (Alb. Centrale, in the Piazza), with 7300 inhab., the ancient *Napitium*, is situated on a sandstone rock (351 ft.) on the coast about 1 M. from the railway station. In the piazza is the ruinous old castle where Joachim Murat, King of Naples, who had landed here five days before, was shot on Oct. 13th, 1815. — 223½ M. *Vibo Valentia-Porto Santa Venere* (29 ft.).

FROM VIBO-PORTO SANTA VENERE TO MILETO, 17½ M., railway in 1¼-1½ hr. The line runs N.E. viâ *Pizzo* (3 M.; see above), then S.W.

9¼ M. **Vibo Valentia** (1824 ft.; Alb. Centrale, Alb. Italia, Alb. Principe Umberto, all unpretending), known as *Monteleone di Calabria* until 1928, with 12,700 inhab., is beautifully situated but was severely damaged by earthquakes in 1783 and 1905. The castle was originally built by Emp. Frederick II. The present town occupies the site of the Roman *Vibo Valentia*, called **Hipponion** by the Greeks, part of whose girdle-wall (probably built c. 379 B.C., of stone blocks carefully fitted together) is now being excavated. Foundations of two temples have been preserved, i.e. a small Ionic peripteros of the late 5th cent. (on the hill of Coffino, to the E.) and a small Doric peripteros of the 6-5th cent. (on the Telegrafo hill to the W.; views). The foundations near the castle probably belong to a third temple, and there are some large terracotta fragments of a fourth. From Vibo Valentia a road (27½ M., motorbus, also from Pizzo, in 3¼ hrs.) leads to the S.E. into the mountains to *Serra San Bruno* (Alb. Roma; Alb. Trieste; 5150 inhab.), situated at a height of 2625 ft. in the valley of the Ancinale, amid firs and spruces. The inhabitants are busily engaged in the timber industry (serra = sega or saw) and there is also an electric power-station here. On the way we pass *San Soriano* and the extensive ruins of the Dominican convent of *San Domenico Soriano*. About 1¼ M. to the S.W. of Serra San Bruno (road) are the imposing ruins of the convent of *Santo Stefano del Bosco*, which was rebuilt in the 16th cent. but was destroyed (at the same time as San Domenico Soriano) by the earthquake of 1783. The convent was erected in 1094 as the second Certosa by St. Bruno of Cologne, the founder of the Carthusian order, who himself officiated as its abbot until his death in 1101. From Serra roads run N.E. to Soverato (p. 284; motorbus) and S.E. to Monasterace (p. 284), the latter road passing a Bourbon hunting-château (1820), now converted into an hotel (Villa Ferdinandea; 3674 ft.).

17½ M. **Mileto** (1168 ft.; Alb. Nuovo, Alb. Italia, 10 R. at each), once the favourite residence of Count Roger of Sicily, whose son, King Roger, was born here. Pop. 6400. About 1¼ M. to the E., at Mileto Vecchia, are the ruins of the abbey of *Santissima Trinità*, founded by the count, where his remains and those of his first wife Eremberga formerly reposed in two ancient sarcophagi which are now in the museum at Naples.

Beyond Vibo Valentia we pass (238 M.) *Tropèa* (288 ft.; Alb. Centrale), the ancient *Trapeia*, a town with 5300 inhab., finely situated on a rock jutting out into the sea. — Beyond (242¼ M.) *Ricadi* the railway skirts the *Capo Vaticano* (p. 290), with its lighthouse. To the W. in the distance rises Stromboli (p. 402). — 248 M. *Iòppolo*. — Beyond (251 M.) *Nicòtera* we cross the Mèsima, known in antiquity, like the neighbouring hamlet, as Medma. — 256 M. *Rosarno* (59 ft.).

262¼ M. **Gioia Tauro** (105 ft.; Alb. Leuzzi; Alb. Commercio), a desolate-looking place, situated on the coast to the right, and an extensive depot of olive-oil. Light railways run E. to (13½ M.)

Cittanova, S. to *Sinopoli* (16¾ M.; p. 297). — The line to Reggio crosses a fine bridge spanning the Petrace, the ancient Metaurus, a river famed for its fish.

We here enter the zone of greatest destruction caused by the EARTHQUAKE of Dec., 1908 (comp. p. 405). This extends for about 37 M. towards the S.W., as far as Castroreale, to the S.W. of Messina (pp. 397, 398). Most of the villages in this area were completely destroyed, and though their reconstruction is well under way, many of the inhabitants still live in slight wooden huts. The zone of lesser destruction extends 25 M. farther N. and S., from Pizzo (p. 293) to Riposto (p. 419) on the E. side of Mt. Etna.

267¾M. **Palmi.** The town (820 ft.; Alb. Centrale; Alb. Nuova Palmi, 16 beds at 10-12 *L.*), 2½ M. from the station (279 ft.; 40 min. on foot by road, to the left; shorter footpath; motorbus in 10 min., 3 *L.*), is surrounded by magnificent orange and old olive plantations, and affords beautiful views of the coast and the island of Sicily, particularly from the *Giardino Pubblico*. Palmi, founded in the 15th cent., suffered severely from earthquakes in 1783 and again in 1908, when it was almost totally destroyed. The present population is 11,700.

The town is situated on the slope of the ***Monte Elia** (1900 ft.), which is ascended in about 1½ hr. by a path through olive-woods. We follow the Corso Umberto Primo to the square with eight fountains, leave this to the left, and go on between walls to the olive-grove, taking the path to the left as we enter the grove and that to the right as we quit it. The top commands a superb view of the Calabrian and Sicilian coasts, with Messina in the foreground and Etna and the Lipari Islands in the background. We may descend in 20 min. down the E. slope to the road leading from Palmi to Bagnara, at a point about 8 M. from the station of Bagnara (short-cuts for walkers).

The line from Palmi to Reggio, traversing chestnut and olive plantations, with continuous views of the sea and coast, leads through one of the most beautiful regions on the Mediterranean. The railway skirts the *Monte Elia* (see above) and descends to (274 M.) *Bagnara* (59 ft.; Alb. Polimeni, at the station). — 277 M. *Favazzina*.

279½ M. **Scilla** (42 ft.; Alb. Baviera, at the railway station), the ancient *Scylla*, with 5500 inhab., noted for its silk and wine, was ruined in 1908 but has been rebuilt. The castle, situated at the extremity of the narrow promontory on which the upper town lies, was once the seat of the princes of Ruffo di Scilla. It was occupied by the English after the battle of Maida (p. 292) and defended for 18 months (until 1808) against the French.

The rock of **Scylla**, represented in Homer's Odyssey as a roaring and voracious sea-monster — a beautiful virgin above and a monster with a wolf's body and dolphin's tail below — is depicted by the poets in conjunction with the opposite **Charybdis** as fraught with imminent danger to all passing mariners. The winds in this strait are often violent and the tidal currents, that flow alternately N. and S. every six hours, produce many strong eddies off the Punta Pezzo near San Giovanni (where the saddle between the floors of the Ionian and Tyrrhenian Seas lies 328 ft. below the surface of the water), the Capo Peloro (p. 410), the crescent-

shaped harbour of Messina (when the tide flows from S. to N.), the promontory of Scilla (when the current runs from N. to S.), and elsewhere. Comp. p. 409.

283½ M. *Reggio Cannitello* was destroyed in 1908, as was also (285¼ M.) **Reggio Villa San Giovanni** (124 ft.; Alb. Orientale, 15 beds), while the village of (284 M.) *Pezzo*, lying between them, escaped almost unscathed. Villa San Giovanni is situated almost opposite Messina, to which FERRY BOATS ply in connection with the trains; through-carriages for Sicily are carried across the strait (comp. p. 290, also p. 403). — 287¾ M. *Reggio Catona*, exactly opposite Messina (p. 403). We are now in a region of luxuriant vegetation, with oranges, pomegranates, palms, and aloes. — 289 M. *Reggio Gallico;* 290 M. *Reggio Archi;* 292 M. *Reggio Santa Caterina;* 292½ M. *Reggio Succursale;* 294 M. *Reggio Centrale.*

Reggio. — There are three RAILWAY STATIONS: *Reggio Centrale* (restaurant), at the S. end of the town; *Reggio Succursale*, nearer the centre of the town and the hotels; *Reggio Marittima* (the terminus of the Metaponto line, pp. 281-286; no left-luggage office), ½ M. to the N. of Reggio Succursale, at the wharf of the ferry-boats to Messina (5 times daily in 1 hr., fares 9 *L.* 40, 6 *L.* 60, 4 *L.* 30 c.; comp. p. 403).

HOTELS. *Centrale Miramare*, 100 beds at 20-35, B. 6, L. 20, D. 25, P. 40-60 *L.*, *Centralino Belfanti*, 40 beds at 14-18, B. 6, L. 18, D. 20, P. 35-50 *L.*, both in the Corso Vittorio Emanuele, 8 respectively 5 min. S. of Reggio Succursale station; *Excelsior*, Corso Garibaldi, midway between Reggio Succursale and the Municipio; *Centrale*, Via Crisaffi, at the corner of Via Aschenez, directly to the N. of the castle, 85 beds at 18-25, B. 7, L. 16, D. 20 *L.*; *Novara*, nearly opposite the Hotel Excelsior, with a popular restaurant; *Moderno*, Piazza Duomo, 24 beds at 10-15 *L.* — *Restaurant Fata Morgana*, Corso Garibaldi, between Reggio Succursale and the Hotel Novara.

CABS (with taximeters). Horse-cab: 1½ *L.* for the first 1000 m. (at night 666 m.), then 50 c. per 500 m. (at night 333 m.). Motor-cab: 2 *L.* for the first 1000 m. (at night 666 m.), then 50 c. per 500 m. (at night 333 m.). — TRAMWAY through the town from S. to N., fare 40-55 c. — BRITISH VICE-CONSULATE, near the harbour. — RAILWAY AGENCY: Banca di Credito, near the Hotel Excelsior.

Reggio (95 ft.), with 45,500 inhab., called *Reggio Calabria* to distinguish it from Reggio Emilia, is the capital of a province, and an archiepiscopal residence. The town was ruined by the earthquakes of 1783 and 1908 (p. 294), but as a result of energetic co-operation among the citizens, it has been rebuilt on a larger scale and presents a handsome appearance. The houses are not so tall as formerly and are constructed to resist the shock of future earthquakes. The few emergency dwellings of wood still in use are to be seen on the outskirts only.

Known in antiquity as *Rhegion*, the town was originally a Euboean colony, and was peopled in 723 B.C. by fugitive Messenians. Rhegion soon rose to prosperity, but it early suffered the hardships of war. In 387 B.C. the town was captured and destroyed by Dionysius I. of Syracuse, and in 270 B.C. by the Romans. In the middle ages it suffered the same fate, successively at the hands of Totila the Goth in 549, the Saracens in 918, the Pisans in 1005, Robert Guiscard in 1060, and the Turks in 1552 and 1597. — During the reconstruction of the town after the disaster of 1908 several relics of the ancient Rhegium were brought to light, e.g., parallel with the

Corso Vittorio Emanuele (see below), a portion of the broad town wall of the Greeks (two ashlar façades with the interstices filled in with other material), the remains of the auditorium of the Greek theatre (4th-3rd cent. B.C.), and some vestiges of several Roman thermae. An inscription has also been discovered, recording a destructive earthquake in A.D. 365.

Outside the Stazione Centrale is the Piazza Garibaldi, the S. side of which is skirted by the Corso Garibaldi, the main street (tramway), straight and level, which begins at the bed of the *Torrente Calopinace* and runs to the N.E. through the town. The cross-streets on the left descend to the Corso Vittorio Emanuele (see below) and to the harbour beyond; those on the right, in the middle section of the Corso, ascend to the Strada Reggio Campi (see below). — Following the Corso from the Piazza Garibaldi we reach in 2 min. the *Giardino Umberto Primo*, the municipal gardens (views), and, in 4 min. more, the Piazza del Duomo. The *Cathedral* has been re-erected in the Romanesque-Byzantine style from the plans of Padre Carmelo Angiolini, but is still incomplete. Immediately to the N., higher up, are the remains of the *Castle*.

The straggling school-building facing the castle on the E. also accommodates the *Archaeological Museum* (Antiquarium della Sovrintendenza Bruzio-Lucana; state-owned). It is visited most conveniently in the afternoon, on application to the curator, Prof. Edoardo Galli.

The museum contains important finds from Rhegion, Medma, Locri (equestrian group, the terracotta acroterium of the Marafioti temple, c. 450 B.C.; see p. 285), Caulonia, Metapontum, Trapeia, Sybaris, and Croton, e.g. reconstructed Hellenistic-Roman tombs from Reggio, pre-Grecian funerary offerings, terracottas (comp. p. 297), coins, and small bronzes. — For the section of the museum in the Corso Vittorio Emanuele and for the Museo Civico in the same street, see below and p. 297.

The Strada Reggio Campi, 5 min. E., above the castle, still partly flanked by groups of temporary dwellings, commands lovely prospects, including a bird's-eye view of the town stretching to the N. well beyond the harbour.

Continuing along the Corso Garibaldi we reach (5 min. from the cathedral) the Piazza Vittorio Emanuele, with the Prefettura, the building of the provincial government, the Municipio (designed by Basile), and a monument commemorating the emancipation of Italy. About 10 min. farther on, to the left, below, is Reggio Succursale railway station, whence we may return by the Corso Vittorio Emanuele, almost ¾ M. long.

The Corso Vittorio Emanuele Terzo, usually called Via Marina Alta, is bordered on the landward side by handsome new buildings, while the seaward side is laid out with ornamental grounds, allowing unimpeded views. Between the street and the quay runs the excavated portion of the ancient walls (see p. 295 and above). — Each of the two school-buildings above the circular structures on the quay provide temporary accommodation for

collections of antiquities. The *Istituto Magistrale*, over the N. structure, houses a section of the Archaeological Museum (see p. 296; with remains of buildings destroyed by the earthquake, e. g. the little Norman church of the Ottimati); in the *Istituto Tecnico*, over the S. structure, is the Museo Civico, with noteworthy terracottas dating from the archaic to the Hellenistic period (open 9-12 and 3-5.30).

At the back of Reggio rises the imposing, forest-clad **Aspromonte**, which in ancient times was reckoned as belonging to the Sila (p. 288). The highest point is the *Montalto* (6424 ft.), which is the local name for the whole mountain-range. The summit is overgrown with beech-trees, the slopes partly with pines. The ascent takes 4-5 hrs., even with horse or mule. On the N. side we start from *Sant'Eufemia d'Aspromonte* (1394 ft.; Alb. Zambara; Alb. Messina), *Sinopoli* (1647 ft.; Alb. Trento; Alb. Italia), or *Delianova* (2083 ft.), the first two reached by light railway from Gioia Tauro (p. 293), all three by motorbus from Bagnara (p. 294). On the W. side we start from *Santo Stefano in Aspromonte* (2247 ft.; Alb. Trieste; Alb. Aspromonte; motorbus from Reggio). Provisions should be brought from Reggio. The summit commands an imposing view of the sea, the islands, and Sicily.

Scilla, see p. 294. — Ascent of *Monte Elia* viâ Palmi, see p. 294.

23. From Naples to Palermo.

A. By Sea.

195 M. (170 nautical M.), Steamer from Naples to Palermo, run by the *Florio* company, every evening at 7.15 p.m. (returning at 7 p.m.) in 13 hrs. (speedier motor-vessels projected); fares 130 *L.*, 85 *L.*, food extra; agencies, see pp. 35, 309; berths should be reserved 4-5 days in advance (comp. p. xviii). The steamer berths at the Immacolatella Nuova at Naples (Pl. G H 5; railway connection, see p. 29) and at the Molo Santa Lucia at Palermo (Pl. G 4, 5; p. 307). — The passenger should be on deck early next morning to enjoy the beautiful approach to Sicily and the entrance into the harbour (comp. p. 298). — Overland route, see R. 22.

The following steamship lines to Sicily are not so much used. From Naples to Palermo by the *Adria* coastal line once weekly in 14 hrs.; *Tripcovich* line fortnightly. — From Naples to Messina. *Citra* (Compagnia Italiana Transatlantica) twice or thrice monthly in 15 hrs. (1st class 170 *L.*, 2nd class 113 *L.*, including food); *Sitmar* (Società Italiana di Servizi Marittimi) fortnightly; *Eolia* weekly in 28 hrs., calling at all the Lipari Islands (p. 399). — From Naples to Catania by the *Citra* twice or thrice monthly (1st class 190 *L.*, 2nd class 127 *L.*, including food); and the *Sitmar* weekly (1st class 400 *L.*, 2nd class 250 *L.*, including food). — From Naples to Syracuse by the *Sitmar* (SS. Esperia or Ausonia, express service from Genoa to Alexandria) weekly in 14½ hrs. (1st class 450 *L.*, 2nd class 300 *L.*, including food; from Genoa 750 *L.*, 525 *L.*).

Passengers on the daily steamers, which leave Naples at night, can nevertheless enjoy the wonderful view of the bay, with the town in the background, and on our right Posillipo, the Phlegraean Fields, Procida, and Ischia. On the left are Vesuvius, Monte Sant' Angelo, and the Peninsula of Sorrento. The steamer steers for Capri, which we leave on our left after 1½ hr. Beyond this we gain the open sea. Early next morning the island of *Ustica* (p. 346) appears to the S.W. and, in clear weather, *Filicuri* and

Alicuri, the most W. of the Lipari Islands (p. 402), to the S.E. Behind rises the N. coast of Sicily; to the extreme right is the *Capo Gallo*, nearer rises *Monte Pellegrino* (1970 ft.; p. 336), and to the left is the *Monte Catalfano* (1233 ft.), with a smaller pointed promontory, guarding the E. entrance to the Bay of Palermo. Farther E. are the *Madonie Mts.* (p. 393), snow-clad in winter. At length we perceive the beautiful and extensive city. A little to the left of Monte Pellegrino are the lofty *Monte Cuccio* (3448 ft.), *Monreale* (p. 304), and (farther off) *Monte Grifone*. — *Palermo*, see p. 307.

The steamers for Messina and Catania also keep some distance from the Calabrian coast, but pass close to *Stromboli* (p. 402), the crater of which is often veiled in smoke. To the S.W., in clear weather, the islands of *Panaria*, *Lipari*, and *Volcano* in the Lipari group may be made out. Presently, as soon as we are opposite Capo Vaticano, the mountains of N.E. Sicily and of the S. extremity of Italy come into sight. The passage of the Straits of Messina (comp. pp. 410, 411) is one of the most beautiful in the Mediterranean. The entrance is barely 2 M. wide and the shores on both sides are clad in the most luxuriant vegetation. On the Calabrian coast towers the *Aspromonte* (p. 297). The opposite (W.) coast lies open to view as far as *Mt. Etna*, presenting a lovely spectacle when the hills are illuminated by the morning sun. As we approach the sickle-shaped peninsula protecting the harbour of Messina, we survey the reconstructed city on the shore and on the green slopes of the *Monti Peloritani*. — *Messina*, see p. 403.

As the steamer leaves Messina for Catania we enjoy a magnificent view of the entire straits. The Italian coast then recedes to the E. (left), while on the right the bulky form of Mt. Etna becomes more and more dominant, especially beyond *Taormina*. The courses of the old lava-streams on its flanks may be distinctly traced. Beyond *Acireale*, at the N. end of the wide bay of Catania, lie the *Cyclopean Islands*. — *Catania*, see p. 424.

B. By Air.

From Naples to Palermo, 270 M. The Naples airport (*Idroscalo;* Pl. F G 6) is at the Molo Beverello. The aircraft, coming from Rome and Genoa (comp. p. 28), leaves Naples in the early afternoon (returning from Palermo to Naples in the morning). Fare, see p. 28. (From Naples to Syracuse, 455 M., twice weekly in 3½ hrs., 650 *L.*)

On leaving the harbour of Naples we have a glorious view of the city, Vesuvius, and the bay. We make for the S.W., past *Capri*, and for two hours fly over the open sea, nothing else being visible. Then, on the right, appears the island of *Ustica* (p. 346) and the line of mountains on the N. coast of Sicily, backed by the summit of Etna, glittering in the dim distance. As we descend, the bay of Palermo is disclosed; in the centre is the city of *Palermo* (p. 307), embosomed in the orchards of the *Conca d'Oro* and overlooked on the right by the *Monte Pellegrino*. The aircraft sweeps down into the harbour and puts in at the Idroscalo Santa Lucia (Pl. G 4, 5), opposite the Stazione Marittima.

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Plan of Tour. The best SEASON for travelling in Sicily, that "gem among islands", is March (second half), April, and May, or (comp. p. xiv) October and November. Even in January the weather is often fine and settled (comp. pp. 302, 303). The ascent of Etna in spring is possible, but the best period is during the full moon in July and in October, after the first showers of autumn have mitigated the heat and cleared the atmosphere. Most of the large hotels, however, are closed from June to October.

The principal points in the island may be visited in a fortnight or three weeks. The following distribution of time may be followed: — *Palermo*, with excursion to *Cefalù*, 4 days; the towns in the W. part of the island (*Segesta*, *Selinunte*, *Trapani*, and trip to Agrigento viâ Sciacca) 4 days (2 days if Trapani is omitted); *Agrigento* 1-2 days; from Agrigento viâ *Castrogiovanni* to Catania 1-1½ day; *Catania* and *Mt. Etna* 1½-2½ days; *Syracuse* 1½-2½ days; *Taormina* 1-2 days; *Messina*, with excursions to *Reggio* or *Palmi*, 1½ day.

The most energetic of travellers, however, will take at least a month to exhaust the beauties of the island. The following routes are the most important: — *Palermo* 4-5 days; from Palermo to Messina viâ *Cefalù*, *Tyndaris*, and *Milazzo*, 2 days; *Messina*, with excursions as above, 2 days; *Taormina* 2-3 days; *Catania* and *Etna* 3 days; stay at *Syracuse* 2-3 days; viâ *Castrogiovanni* and *Caltanissetta* in 2 days to Agrigento; at *Agrigento* 2 days; viâ *Castelvetrano* to the W. part of the island (*Selinunte*, *Campobello*, *Marsala*, *Trapani*, and *Mt. Eryx; Segesta* on the way back) 5-6 days.

Those who can spare only a week for Sicily should concentrate upon the following points: — *Palermo* (and Monreale; 2 days), the capital, surrounded by the orange-groves of the Conca d'Oro, with striking remains of Norman and Saracenic art; *Agrigento* (1 day), famous for its Greek temples; *Syracuse* (1 day), with the ancient theatre and the Latomie; and *Taormina* (1 day), facing Mt. Etna, one of the most beautiful spots in Italy.

MOTOR TOURS through Sicily in spring are organized by the A.S.T.I.S. tourist association (at Palermo, Via Libertà 52; tickets from the C.I.T. offices, where previous inquiry should be made; see p. xvi). The complete tour of the island, made about twice weekly in either direction and occupying 8 or 9 days (fare 825 *L.* or 975 *L.*), is as follows: — Palermo, Segesta, Castelvetrano, Selinunte, Sciacca, Agrigento, Caltanissetta, Castrogiovanni, Caltagirone, Syracuse, Catania, round Etna, Taormina, Tyndaris, Cefalù, Palermo. — Shorter trips: Palermo, Segesta, Selinunte, Agrigento, 360 *L.*; Agrigento, Castrogiovanni, Syracuse, 300 *L.*; Taormina, Tyndaris, Palermo, 390 *L.* (each of these trips is made in either direction and sometimes occupies 2 days). Syracuse, Catania, round Etna, Taormina (1 day; 200 *L.*; also in the reverse direction). Palermo to Segesta and back, 65 *L.* Palermo, Segesta, Selinunte, Agrigento, and back, in 3 days, for 340 *L.*; etc. — Parties of several persons may prefer to engage their own car.

DAILY COMMUNICATION is maintained with Sicily by means of the ferry-boats between Villa San Giovanni and Messina (p. 290) and by the steamers from Naples to Palermo (R. 23). Comp. also p. 309. Steamers ply several times weekly also between Naples and Messina (often much behind time), Catania, and Syracuse (comp. p. 297). — Tours from London viâ Naples to Sicily and back are run in Oct.-March by the Orient Line (27-41 days; 50-74 guineas, including steamer passage, railway fares, and hotel accommodation).

The RAILWAYS of Sicily resemble those of S. Italy (comp. p. xvi). With the exception of a few branch-lines they are included in the system of circular tickets (comp. p. xvii). Sleeping-cars are attached to some of the trains from Rome; restaurant-cars run between Palermo, Messina, and Syracuse.

Geography and Statistics.

Sicily, Italian *Sicilia* (Greek *Sikelia* or *Trinacria*), the largest island in the Mediterranean, has an area of about 10,000 sq. M. and a population of 4,132,156 (409 to the sq. M.), which is about the same as in the Greek period but eight times as much as at the beginning of the 16th century. This irregularly triangular island is a detached fragment of the great Apennine range and like the rest of that range presents the precipitous side on which the rupture took place, i.e. its N. coast, to the Tyrrhenian depression. The oldest geological formations (triassic limestone, gneiss, and granite) are seen on this coast, which is broken by numerous bays and picturesque headlands, such as the limestone masses of *Monte Pellegrino* and *Monte Catalfano* on the Bay of Palermo. On or near the N. coast rise also the loftiest mountains in the island after Etna: the *Pizzo dell' Antenna* (6480 ft.), snow-covered for half the year, *Monte San Salvatore* (6267 ft.), in the Madonie Mts., *Monte Sori* (6053 ft.), in the Nebrodic Mts., *Rocca Busambra* (5300 ft.), farther from the coast, to the S. of Palermo; while on the extreme W. the series terminates in the isolated jurassic limestone mass of the *Monte San Giuliano* (2165 ft.), the Eryx of the ancients. The Italian Apennines, from Piedmont to the Gulf of Taranto, are flanked by a broad band of the tertiary formation, except only in Calabria, where it is merged in the depression filled by the Ionian Sea; and behind the great N. watershed in Sicily, and occasionally interrupting it, the same characteristic feature appears in the shape of a broad tableland, sloping gradually down to the shallow Mare Africano and drained, like the Italian Apennines, by broad and shallow parallel valleys. The softer rocks have been worn into a chaos of rounded hills by erosion and denudation; and only here and there the harder strata still rise in elevations of 3000 ft. or more above sea-level, generally crowned by some ancient mountain-stronghold, such as *Castrogiovanni* (Enna), *Calascibetta*, etc. The S. coast, which runs in an almost straight line from N.W. to S.E., is moderately steep and is destitute both of promontories and of natural harbours.

Until the diluvial period the island was connected with the present coast of Tunis by a flat tableland. The bones of elephants and other large animals which are found in enormous quantities in the caves of Sicily and Malta testify to the African character of the country at that period. Sicily was separated from Africa by the same convulsions of the earth's crust that finally united into one sea the separate basins now forming the Mediterranean. Relics of the submerged continent, which we know to have been inhabited by man, are recognized in the flat *Malta Islands*, separated from each other by deep fissures, in the still flatter *Lampedusa*,

and in the *Aegadian Islands*, off the W. coast of Sicily, whence the mountains on the African coast, less than 95 M. off, may be descried in clear weather.

The separation of Sicily from the Italian mainland took place in the subsequent tertiary period, when the entire S. Apennine region was split up into islands by a series of huge fissures radiating from the Tyrrhenian depression. The shallower straits then formed were afterwards closed up again in the course of a later upheaval, which has left distinct traces in the Aspromonte and other terraces of Calabria; but the fissure now represented by the Straits of Messina remained, though it was reduced both in breadth and in depth, and Sicily continued to be an island. Volcanic agency here raised the flat cone of *Mount Etna* (10,758 ft.), which is c. 90 M. in circumference, and similar forces determined the character of the S.E. portion of the island, where *Monte Lauro* (3232 ft.) rises as the centre of the Hyblaean mountain-region. Other centres of volcanic activity manifested themselves beyond the limits of Sicily, on the N. and S.W., and to these the *Lipari Islands* and the islets of *Linosa* and *Pantelleria* owe their origin.

Colonization. From the earliest antiquity the industrial and commercial life of Sicily has centred on its coasts. All the large towns, and indeed nearly all of any historical importance, are seaports. In classic antiquity the principal coast was that which faced towards Greece. Here are situated *Syracuse*, *Catania*, and *Messina;* the last two still of importance, though the first is now but the wraith of the ancient city, once a focus of Greek civilization. But the temples of *Agrigento* and *Selinunte* testify that the S. coast also flourished at the same period. The struggle between the Greeks and the Carthaginians resulted in placing the W. half of the island in the hands of the latter, who retained it until the Romans usurped their place and proceeded, with Sicily as a basis, to the conquest of N. Africa. Ten centuries later the tide turned and flowed in the opposite direction; the Saracens, attacking Sicily from Africa, reduced the island to a Mohammedan province. The fate of Sicily was reunited with that of Italy by the Normans; and since that epoch the N. coast, with *Palermo* as the capital, has played the leading rôle in Sicily. On this coast, within a zone extending to 160 ft. above sea-level, there are upwards of 2600 inhab. per sq. M. and in the Mt. Etna district there are 975, whereas in the interior there are on an average only 260, and on the S. coast only 195 inhab. within the same area. As elsewhere in S. Italy, the population is in general concentrated in the towns and large villages. Even the agricultural labourers commonly live in the towns, often at a considerable distance from their work.

The **Climate** of Sicily has been justly extolled from a very early date. Cicero, who made acquaintance with the island as a

government official, is guilty of but slight exaggeration when he says that the weather is never so bad but that the sun is seen at least once every day. The winter, especially on the coast, is very mild, though windy, so that the island is becoming more and more resorted to by delicate persons and invalids. At Taormina the influx of strangers begins as early as the second half of January. The mean temperature of the island in Jan. is about 52° Fahrenheit. Rain is abundant in Dec. and Jan., but the thermometer scarcely ever sinks to freezing-point by day and but rarely at night. A Sicilian January is not unlike the first half of May in N. Europe, when a slight flurry of snow is not unheard of and when fires are still agreeable. In winter mandarins (Nov.), oranges (Jan.), and similar fruits ripen. In Feb. the almond, peach, and other fruit-trees are covered with blossoms. Nor is the summer-heat excessive; even in July and Aug. the average temperature is only 77-81° Fahrenheit. In harmony with this somewhat limited annual range of the thermometer, extreme seasonal variations in the temperature are rare. In summer the thermometer occasionally rises to 104° Fahr., but only during violent sciroccos, which do not occur on more than 12 days annually, fully one half of which fall in the cooler season, particularly in April. These storms are especially violent on the N. coast, since they owe their heat and aridity mainly to their passing over the central mountain range, thus resembling the Föhn of the Alps.

Sicily is situated on the 38th parallel of N. latitude, so that in winter it lies to the N. of the sub-tropical maximum of atmospheric pressure, which then falls about the Canary Islands, on the E. side of the Atlantic. Even at that season, and to a great depth, the Mediterranean has a temperature of about 55° Fahr. and acts upon its shores as a kind of heating apparatus. Over this sea a comparatively low atmospheric pressure uniformly prevails, accompanied by a tendency towards local depressions. Thus from the same causes that produce similar effects in Central and N. Europe all the year round, the S. Mediterranean region (up to about 40° N. lat.) is exposed in winter to variable winds, chiefly from the W. and S.W.; and these winds, blowing from lower to higher latitudes, i.e. from the warmer sea to the colder land, are necessarily followed by rain, usually in the form of brief and violent thunder-showers, after which the sun immediately breaks forth again. During the summer months the zone of high atmospheric pressure shifts about 10° farther to the N., i.e. to the neighbourhood of the Azores. The S. Mediterranean region then lies to the S. of the windshed, and Sicily is exposed to N. winds which, blowing from the comparatively cold sea towards the warmer land, occasionally bring light showers. A few showers fall in September, in December the rainfall reaches its maximum, and in May rain

ceases. Thus the year is divided into two approximately equal halves — a rainy season and a dry season.

Products and Cultivation. The diversity of the seasons exercises a most potent influence on the cultivation of the soil. The effect of the dry season is most conspicuous in the interior of Sicily, where the unfavourable climatic conditions have been accentuated by the wholesale destruction of the forests. Only about 4 per cent of the area of the entire island, including the mountains, is now under forest. As for many centuries past, the cultivation of the soil is here restricted almost exclusively to the production of wheat, only barley and a few beans and other podded plants being raised in addition. Green fodder is not grown, as stall-feeding is unknown. Thus as early as June the entire country assumes the aspect of a sun-scorched steppe, especially in the districts pitted by sulphur-mines. The yield of the soil is small; not more than 12 bushels of wheat per acre are harvested, as compared with 30 bushels in Great Britain. The land is still almost entirely in the hands of great estate-owners, who live in the large towns, while the actual cultivation is carried on through the intermediary of middlemen by small tenants with short leases, using agricultural implements of the most primitive description. The soil when exhausted is merely left fallow for a season; artificial manure has been introduced only within the last few years.

The coast-districts, especially to the N. and E., offer a striking contrast to the interior. With few exceptions the rivers all dry up in summer, leaving arid and stony channels, known as *Torrenti* or *Fiumare*. (In the map at the end of the Handbook the perennial watercourses are coloured blue, those which dry up in summer brown.) Only vines and various kinds of fruit-trees with roots deep enough to tap the subterranean moisture, or those that can suspend growth for the summer (like our trees in winter), can remain in existence without artificial aid. But the diligent hand of man finds its way to the tiniest thread of water, trickling deep under sand and stones; and the careful cultivation of the soil, more with the hoe than with the plough, has converted the country into a veritable garden and has checked to some degree the decrease in output brought about by the importation of cheaper corn from abroad. The chief objects of cultivation are '*Agrumi*' or Aurantiaceae (oranges, lemons, citrons), originally introduced from the tropics, which require the most liberal irrigation, and numerous sorts of *Vegetables*. Sicily contains over 10 million orange, lemon, and citron trees, or three-quarters of the entire number in the whole of Italy. The whole coast is covered with plantations of valuable fruit-trees, from the Gulf of Castellammare, W. of Palermo, to the promontory of Faro near Messina, and from Messina almost to Cape Passero, with the exception of the treeless

plain immediately to the S. of Catania; while the Hyblaean hills also are shaded by orange-groves. The citron bears fruit almost all the year round and is now therefore the favourite growth, especially on the N. and W. coasts. Large quantities of it are consumed for health purposes, and from it are produced oil of citron and citric acid. The fields are often enclosed by cactus hedges (*Opuntia ficus Indica*), the fruit of which, covered with small hairy prickles, and ripening in September, is a favourite and important article of food among the poorer classes. The less well-watered spots and the slopes of the hills are occupied by groves of olives, almond-trees, and carob-trees, and by plantations of sumachs, etc. The best and most abundant orange-groves (chiefly producing blood-oranges) are on the slopes of Mount Etna up to about 980 ft. above sea-level, beyond which the supply of water is deficient; nearly every tree has had its niche in the lava-rock hewn by the chisel or blasted for it. Olives flourish at a height of 3000 ft. But the largest areas on the mountain, extending up to 3280 ft., are devoted to *Vines*, especially on the S. and E. sides. Riposto, to the E., has become an important wine-shipping port. Hazel-trees and almond-trees are abundant on the higher slopes of Etna. The hilly country in W. Sicily is another important wine-growing district, producing the well-known *Marsàla*. The cultivation of cotton and sugar-cane introduced by the Saracens has been almost wholly abandoned.

The most luxuriantly fertile region in Sicily is the *Conca d'Oro*, near Palermo (comp. p. 311), which is covered by an uninterrupted grove of oranges, mandarins, lemons, Japanese medlars, and other fruit-trees. The system of irrigation, dating from the Saracenic domination or perhaps even from the time of the Romans, attains its most elaborate development here. Not only are the springs welling forth at the base of the surrounding precipitous limestone mountains utilized, but even the subterranean waters are tapped and brought to the surface by an extensive network of shafts, as in Arabia and Persia. About 100 steam-engines are employed in pumping the water, besides which there are innumerable *Nòrie* or water-engines and wells of the usual kind. The most famous of the springs mentioned above is the *Mar Dolce*, on the Monte Grifone, which yields 90 gals. of water per second. Finally, the water-supply for this district is now reinforced by the artificial lake at Piana dei Greci (p. 343). Artificial irrigation has multiplied the gross yield of the land twenty times. So fertile, however, is the soil that even without the stimulus of irrigation, three different growths, such as olives, vines, and barley or the like, frequently flourish side by side.

The **Economic Conditions** of the island are backward, in spite of its fertility and its mineral resources. Small quantities of

asphalt (at Ragusa) and salt (from the sea) are produced, but the chief mineral product is *Sulphur*, which is here found in a pure state in large masses (comp. p. 376) and once amounted (together with that on the Italian mainland) to three-quarters of the world's output. The Sicilian sulphur-mines are found in the region extending from Caltanissetta in the E. to Agrigento in the W., and yield annually 225,000 tons (another 125,000 tons are produced in Romagna, the Marches, and Calabria). Recently also deposits of potash have been discovered in the province of Caltanissetta. Sicily's output of sulphur, however, is now thrown into the shade by that of Louisiana and Texas (2 million tons annually), where it is produced by far more rational methods. Moreover, the wine trade has been ousted by foreign markets, and America relies for its supplies of oranges and lemons on California, Florida, and Texas. The difficulty of obtaining profitable employment in such a large and rapidly increasing population resulted in emigration on a large scale, internal disorder, and the perpetual recrudescence of the secret society (Máfia or Máffia) and its dependent evil, brigandage. Since the beginning of the century, however, and especially during the last few years, organized reforms and legal enactments of a far-reaching character have effected a marked improvement. Agriculture is to be promoted by the employment of the most up-to-date methods, by the severance of waste land and pastures from the Latifundia, by decentralization and the erection of small settlements, and by the construction of roads and railways ('Bonífica integrale'). Emigration is now diminishing, and the increase of products and live stock is already noticeable. In the mountains we note the carefully enclosed plantations of pine-trees as evidence of afforestation. Three great hydro-electric schemes, i.e. those at Piana dei Greci (p. 343), Alcantara (p. 419), and Cassibile (p. 388), not only supply power to the various industrial works throughout the island (the sulphur-mines in particular), but also play their part in irrigating the fruit-growing area. Besides establishments for the treatment of wine, sulphur, and citrons, there are shipyards, foundries, weaving-mills, ropeyards, furniture factories, and glass-works. Fishing is another important industry, the chief catches consisting of tunny-fish (there are about 30 'tonnare'; comp. p. 480), sword-fish (comp. p. 410), and sardines. A considerable proportion of the population is engaged in trade. In 1926 a campaign was launched against the Mafia (see above) to uphold the dignity of the law.

Accommodation has also greatly improved during recent years. New hotels have been built and the foreigner everywhere enjoys complete personal safety and meets with a friendly welcome from the inhabitants.

PALERMO
Abbreviazioni: C. Corso, P. Palazzo, Pta Porta, Pza Piazza, T. Teatro, V. Via, Vo Vico
Geogr. Anstalt von
Wagner & Debes, Leipzig

Index to the Plan of Palermo

List of the Principal Streets, Squares, etc.

The capital letters and the numbers refer to the squares on the plan. For the orientation of the plan, see E F 6.

Acquasanta, Via dell' . .	H 6	Bontà, Via . .	F 3	Cassari, Via .	C 4, 5
Aiutamicristo, Palazzo . . .	B 4	Borelli, Via Alfonso . . .	G 2, 3	Castello, Piazza del .	D E 5, 4
Albanese, Via Enrico . . .	G 2, 3	Borgonuovo, Via	F G 3	Castelnuovo, Piazza . . .	E F 3
Albergheria, Via	A B 2, 3	Borsa, Piazza della	C 4	Castriota, Via Giorgio . . .	G 3
Alberto Amedeo, Corso .	B C D 1	Bosco, Via . .	B 3	Castro, Porta di	A B 1
Alloro, Via . .	B C 5	Boscogrande, Via	F 1, 2	Castrofilippo, Via & Porta	B 5
Amari, Via Emerico . . .	F 3, 4	Bottai, Via . .	C 5, 4	Catania, Via .	G 2
—, Via Michele	E 4, 3	Brasa, Via . .	A 1	Cattedrale, Piazza della (Piazza del Duomo) . . .	C 2
Ammiraglio Gravina, Via	E F 3, 4	Butera, Via . .	C 5	Cattive, Mura delle	C 6, 5
Aragona, Piazza . . .	B C 4	Calatafimi, Corso	B 1	Cavallotti, Via Felice	F 2
Aragonesi, Piazza degli	D 2	Calderai, Via .	B 4, 3	Cavour, Via . .	E 3, 4
Archimede, Via	G 3, 4	Caltanissetta, Via	G 2	Celso, Via del	C 3
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The Sicilian **Dialect** is almost as different from literary Italian as the dialects of Venetia and the Alps. The chief variations are as follows: *i* occurs for *e*, *u* for *o*, especially in terminal or accented syllables (*vidiri* = vedere; *amuri* = amore), *j* for *g* (*jurnu* = giorno), *v* for *b* (*voi* = bue), *dd* for *ll* (*chiddu* = quello), *gg* for *gl* (*joggliu* = foglio), *aut* for *alt* (*autu* = alto), *chi* for *pi* (*chioggia* = pioggia), *nn* for *nd* (*munnu* = mondo). At the beginning of words *i*, *l*, *n*, and *p* are frequently represented by apostrophes (*'a* = la; *'un* = non; *'nsumma* = in somma) and *c* and *d* doubled (*cci* = ci; *ddigmu* = degno; *cca* = qua; *cchiù* = più).

The HISTORY and ART HISTORY of Sicily are included in the introductory articles on pp. xxxix, li.

24. Palermo.

Arrival. BY SEA. The Naples steamers (p. 309) and other mail-boats moor near the Stazione Marittima (C.I.T. information bureau; comp. p. xvi), at the Santa Lucia pier (Pl. G 4, 5; landing from ocean steamers 1½ *L.*, luggage extra). The custom-house examination is not severe; the porter who conveys the luggage to the Dogana expects 1-2 *L.* Hotel motorbuses are in waiting at the pier and at the main railway station. Cabs, see p. 309.

RAILWAY STATIONS. The main station, *Stazione Centrale* (Pl. A 4; p. 320; restaurant), is in the Via Lincoln, opposite the Via Roma; that of the West Railway (R. 26), *Stazione Lolli* (Pl. F 1), in the Via Dante (café); that of the local line to Corleone (p. 366), *Stazione Sant'Erasmo*, at the S.E. end of the Marina (Pl. A 6). Tramways and cabs, see pp. 308, 309. Travel agencies, see p. 309; interpreters at the Stazione Centrale and the harbour. — Police Station (Questura, Pl. B 2) in the Piazza Vittoria.

AIR SERVICES, see pp. 28, 298; tickets from the C.I.T. (p. 309). Air station: Idroscalo Santa Lucia (Pl. F G 4).

ROADS from Palermo to Trapani, Agrigento, Messina, etc., see p. 346.

Hotels (high season Feb.-April). **Grand-Hôtel Villa Igiea*, 3 M. from the railway station and 1¼ M. from the harbour, at the S. base of Monte Pellegrino (see p. 336 and comp. the map, p. 334; tramways Nos. 1, 10, and 19, p. 308), in a large park on the shore, a high-class cosmopolitan house, especially adapted for a long stay (open Nov.-May), with 250 R. (150 facing S.) at 50-90, B. 10, L. 35, D. 45, P. 120-180 *L.* (not including baths); **Grand-Hôtel & des Palmes* (Pl. a; E 3; open in summer also), Via Ingham, 225 beds at 30-60, B. 8, L. 30, D. 35, P. 80-110 *L.*, both of the very first class; *Excelsior Palace* (Pl. e; G 2), Via della Libertà, near the Giardino Inglese, with a fine restaurant, 170 beds (partly closed in 1930, the remainder managed as a hôtel garni, p. xxi); **Hôtel de France* (Pl. c, C 5; German), Piazza Marina 55, with terrace, 100 beds at 20-35, B. 7, L. 20, D. 25, P. 60-80 *L.*, open all the year round. — Rather less luxurious: *Savoy* (Pl. g, E 3; Swiss proprietor), good, Via Cavour, at the corner of the Via Villaermosa, 100 beds at 18-28, B. 6, L. 16, D. 20, P. 45-65 *L.*; *Panormus* (Pl. k; E 3, 4), good, Piazza Florio, entrance at Via Michele Amari 11, 60 beds at 15-30, B. 6, L. 20, D. 25, P. 45-70 *L.* — In the Italian style: *Centrale* (Pl. d; C 3), Corso Vittorio Emanuele 341, close to the Quattro Canti, with a good restaurant, 150 beds at 10-18, P. 40-48 *L.*; *Patria* (Pl. i; B 4), Via Alloro 96, 200 beds at 8-15, B. 6, L. 12, D. 14, P. 35-50 *L.*, well spoken of; *Vittoria* (Pl. h; D 4), Via Bandiera 27, near the Piazza San Domenico, 80 beds at 9-13 *L.*, *Sole*, Corso Vittorio Emanuele 305, 200 beds at 9-14 *L.*, *Firenze*, Via Candelai 66 (Pl. C 3), 80 beds at 9-14 *L.*, *Regina*, Corso Vittorio Emanuele 330, 100 beds at 6-9 *L.*, these four unpretending.

Pensions. *Villa Lincoln*, Via Archirafi 7 (Pl. A 5), 30 beds, P. 30-45 *L.*, well spoken of; *Aurora* (Schmidt), Via Isidoro La Lumia 11 (Pl. F G 3), 50 beds, P. 30-35 *L.*; *Sausele* (German), Via Vincenzo Errante 9 (Pl. A 3, 4),

12 beds, P. 28-30 *L.*; *Lombarda*, Piazza Guarnaschelli (S. end of the Via Malaspina, Pl. E 2), 30 beds, P. 26-32 *L.* — At Mondello (p. 338): *Esplanade*, belonging to the Hotel Panormus, 32 beds, P. 40-48 *L.*; *Mondello*, 26 beds, P. 40-50 *L.*; *Valdese*, 32 beds, P. 35-40 *L.*

Restaurants, all in the Italian style except those in the hotels. **Gran Caffè Nuovo* (Fratelli Ingrao), at the Teatro Biondo (Pl. C 4), Via Roma; *Napoli*, Corso Vittorio Emanuele 265, near San Matteo (Pl. C 3, 4); *Romano*, Via Volturno 120 (Pl. D 2, 3); *Bologni*, Corso Vittorio Emanuele 381, opposite the Piazza Bologni (Pl. C 3); *Lincoln* (Pèrgola), Via Tintori 10 (on the W. side of the Palazzo Finanze; Pl. C 4, 5); *Villareale*, Via Villareale 20 (Pl. E 2, 3); *Fenice*, Via Maqueda 467, opposite the Teatro Massimo (Pl. D 3).

Cafés (less frequented in the morning, as the Palermitans take their coffee in the bars). *Gran Caffè Nuovo*, see above; at the *Teatro Massimo* (Pl. D 3); *Trinacria*, Quattro Canti di Campagna (Pl. E 3); *Caflisch*, Corso Vittorio Emanuele 180, Via Maqueda 292, and in the Via Roma, at the corner of the Corso Vittorio Emanuele; *Italia*, Via Cavour, at the corner of the Via Maqueda; *Igea*, Corso Vittorio Emanuele 313 (restaurant also); *Caffè del Foro Italico*, Foro Umberto Primo, with sea-view (open June-Oct. only). — **Bars.** *Apollo*, Porta Maqueda (Pl. D E 3); *Royal Bar*, Via Maqueda, *Central Bar*, Corso Vittorio Emanuele, both near the Quattro Canti (Pl. C 3); etc. — **Confectioners** (Pasticcerie; excellent ices and candied fruits). *Rageth & Koch*, Via Maqueda 284; *Gulì*, Corso Vittorio Emanuele 101-107 and Via Ruggiero Settimo 4; *Caflisch*, see above. — **Tea Rooms.** *Italia*, see above; *Caflisch*, Via Roma and Corso Vittorio Emanuele 180, both on the first floor. — **Beer.** *Gran Caffè Nuovo*, *Trinacria*, *Italia*, see above.

Tramways (comp. the plan and the map of the environs, p. 334). Usual fare 50 c. **1.** From the *Piazza Marina* (Pl. C 5) viâ Piazza Ucciardone (Pl. G 4) to *Acquasanta* (p. 336). — **2.** From *Romagnòlo* viâ Sant' Erasmo (railway to Corleone, p. 366), Villa Giulia (Pl. A B 6), *Piazza Marina* (Pl. C 5), Via Cavour (Pl. E 3, 4), *Piazza Indipendenza* (Pl. B 1), and Corso Pisani (Pl. B 1) to *Porrazzi* (p. 342). — **3.** From the *Piazza Marina* by the Via Cavour, passing the Teatro Massimo (Pl. D 3), and by the Corso Olivuzza (Pl. D 1; to the Zisa, see p. 339) to *Noce* (cross-roads; p. 342). — **4.** As No. 3, but continuing, 1 M. farther, to *Uditore*. — **5.** From the *Piazza Marina* (Pl. C 5) viâ *Piazza Ucciardone* (Pl. G 4) and Piazza Leoni (near the S. end of the Favorita, pp. 337, 338) to *San Lorenzo* (80 c.). — **6.** From the *Politeama* (Pl. F 3), by the Via Roma (Pl. A-D 4) and the Corso dei Mille (Pl. A 4, 5), to *San Giovanni dei Lebbrosi* (pp. 344, 345) and *Torrelunga*. — **7.** 'Circolare Ovest': from the *Politeama* viâ San Francesco di Paolo (Pl. E 2), Corso Alberto Amedeo (Pl. C D 1), Piazza Indipendenza (Pl. B 1), Corso Tukery (Pl. A 1-3), Stazione Centrale, and Via Roma, back to the *Politeama*. — **8.** From the *Piazza Bologni* (Pl. C 3) to *Rocca*, at the foot of the hill of Monreale (p. 340; 80 c.). — **9.** From *Rocca* up the hill of *Monreale* (p. 340; 1 *L.*, down 60 c.), see p. 338. — **10.** From the *Politcama* (Pl. F 3) viâ the Piazza Ucciardone (Pl. G 4) and Acquasanta (p. 336) to *Vergine Maria* (beyond the new Cemetery, p. 338). — **11.** From the *Politeama* (Pl. F 3), by the Via Sampolo (Pl. H 3) and San Lorenzo (comp. No. 5) to *Sferracavallo* (p. 347; hourly in 1 hr.; 1½ *L.*). — **12.** 'Circolare Est': from the *Politeama* (Pl. F 3) viâ Piazza Ucciardone (Pl. G 4), Piazza Marina (Pl. C 5), Via Lincoln, Stazione Centrale (Pl. A 4), and Via Roma, back to the *Politeama*. — **13.** From the *Stazione Centrale* (Pl. A 4), by the Via Roma (Pl. A-D 4), the Politeama (Pl. F 3), Via Monte Pellegrino (Pl. H 4), and Falde (pp. 335, 336), to the *Piazza Leoni* (see No. 5). — **14, 15, 16.** From the *Politeama* (Pl. F 3), by the Via Monte Pellegrino (Pl. H 4), Falde (pp. 335, 336), Piazza Leoni (see No. 5), and the Via Favorita (passing the château gate, p. 338), to *Mondello*, *Partanna-Mondello* or *Mondello Spiaggia* (p. 338; about ½ hr., 1½ *L.*). — **17.** From the *Stazione Centrale* (Pl. A 4), by the Via Roma, the Politeama (Pl. F 3), and the *Stazione Lolli* (Pl. F 1), to the *Zisa* (p. 339; 60 c.). — **18.** From the *Stazione Cen-*

trale (Pl. A 4), by the Via Roma, the Via Cavour (Pl. E 3), and the Via Pignatelli Aragona (Pl. D 3, E 2), to the *Via San Martino* (Pl. E 2, F 1). — **19.** From the *Cappuccini* (Pl. B 1) to *Acquasanta* (beyond H 6; p. 336).

Motorbuses (usual fare 40 c.). **1.** From the S. end of the *Via Oreto* (Pl. A 4) viâ the Porta Sant'Antonino to the *Piazza Leoni* (comp. tramway No. 5). — **2.** From the *Piazza Marina* (Pl. C 5) viâ the Piazza Indipendenza (Pl. B 1), Cappuccini (p. 339), and *Altarello di Baida* (p. 342) to *Boccadifalco* (p. 342). — **3.** From the *Via Cuba* (at Porrazzi; beyond Pl. B 1) to the *Via Montalbo* (beyond Pl. H 4). — **4.** From the *Piazza Marina* (Pl. C 5) to the *Piazza Leoni* (comp. No. 1). — **5.** From the *Piazza Marina* (Pl. C 5) to the *Via Notarbartolo* (Pl. H 1, 2). — **5** bis. From the S. end of the *Via Oreto* (Pl. A 4) to the *Via Notarbartolo* (Pl. H 1, 2). — **6.** From the *Piazza Santa Cecilia* (Pl. B 4) to *Chiavelli* (⅔ M. to the W. of Santa Maria di Gesù, p. 343). — **7.** From the *Piazza Marina* (Pl. C 5) viâ the Politeama (Pl. F 3) and *Stazione Lolli* (Pl. F 1) to the *Piazza Ingastone* (to the E. of the Zisa, p. 339). — **8.** From *Sant' Orsola* (p. 345) to *Boccadifalco* (p. 342) and *Baida* (p. 342). — **9.** From the *Teatro Massimo* (Pl. D 3) viâ the Piazza Leoni to *Mondello* (2¼ *L.*; comp. tramways 14-16; hourly service only, except in summer). — **11.** From the *Piazza Santa Cecilia* (Pl. B 4) to *Villagrazia* (p. 343; continuing twice daily to *Malpasso*).

Cabs. Horse Cabs. Tariff for 1-3 persons: for the first 750 m. (or 9 min. wait) 1 *L.* 10 c., each additional 125 m. (or 1 min. wait) 10 c.; extra charge from the railway station or the harbour 2 *L.*; hand-luggage ½ *L.*, each person more than 3, ½ *L.*, after midnight 1 *L.*, cab returned empty from outside the customs boundary 2½ *L.* or more. — Motor Cabs. Tariff for 1-4 persons: for the first 600 m. (or 10 min. wait) 1 *L.* 40 c., each additional 111 m. (or 2 min. wait) 20 c. Outside the customs boundary or from 9 p.m. to 6 a.m., 20 c. for every 83 m. (or 2 min. wait); outside the municipal boundary 3 *L.* per km. — If altercations arise apply to the nearest policeman or to the Ufficio del Corso Pubblico in the Mercato Aragonesi (Pl. D 2).

Hot Baths. *Nettuno*, Vicolo Paternò 5, near the Quattro Canti; *Stabilimento Idroterapico*, Via Quattro Aprile 4, near the Piazza Marina (Pl. C 5); also in the Alberghi Diurni (see below). — **Sea Baths.** The best are at *Mondello* (p. 338; open all the year round but crowded after the middle of June); at Acquasanta (p. 336) and Romagnolo (p. 325) in summer (see the map, p. 334).

Alberghi Diurni (p. xxii) at the Teatro Biondo (Pl. C 4) and at Via Pignatelli Aragona 30 (Pl. D 3, E 2). — **Public Lavatories** at the Alberghi Diurni (see above); at the Porta Felice (Pl. C D 5); Piazza Marina (Pl. C 5); Piazza Vittoria (Pl. B 2); Porta Maqueda (Pl. D E 3); Piazza Ruggiero Settimo (Pl. E F 3); Vicolo dei Mori 25, opposite the Piazza Pretoria (Pl. C 3); Via Giuseppe d'Alessi, behind the post office.

Post Office (Pl. C 3; p. 318), on the E. side of the Piazza Bologni. — **Telegraph Office,** Via Maqueda 222; at the general post office; in the Piazza Marina (W. side); etc.

Travel Agencies. *Thos. Cook & Son*, Via Emerico Amari 122 (Pl. F 3, 4); *American Express Co.*, Via Stabile 142 (Pl. E 2-4); *C.I.T.* (p. xvi), Via Roma 342; *Navigazione Generale Italiana*, Piazza Marina; *Orlandi & Imar*, Via Cavour 70; *Florio*, see under Steamers; *Sicily Travel Bureau*, Piazza Bologni 2 (Pl. C 3). — For Motor Tours, see p. 300. — Office of the 'Primavera Siciliana' (p. xvii), Via Ruggiero Settimo 30 (Pl. E 3).

Steamers. *Florio*, Via Roma 465 (opposite the Museum, Pl. D 3, 4), daily services to Naples, see p. 297 (cabins should be reserved in advance), twice weekly to Trapani and Tunis, weekly to Sardinia; *Meridionale*, weekly services to Trapani, 4 times weekly to Ustica; *Adria*, fortnightly sailings round the Sicilian coast; *Cosulich*, Via Roma 515; *Citra* (Compagnia Italiana Transatlantica), *Lloyd Sabaudo*, both in the Piazza Marina.

Shops. Booksellers. *Libreria Reber*, Corso Vittorio Emanuele 356; *Anònima Libraria Italiana* (A.L.I.), Quattro Canti; *Paravia*, Via Roma 332. — Newspapers. *Giornale di Sicilia*, *L'Ora*. — Photographs. *Angelo Ran-*

dazzo, Via Maqueda 348; *Melendez-Lotz*, Via Maqueda 429; *Reber*, see p. 309; *Dante Capellani*, Via Stabile 130. — PHOTOGRAPHIC MATERIALS at *Randazzo's* (see above). — ANTIQUITIES (objects of art, lace, etc.). *Daneu*, Palazzo Santa Ninfa, Corso Vittorio Emanuele 468 (native art, wine exporter, goods agent); *Patella*, Via Biscottari 4 (Pl. B 2, 3); *Basile*, Corso Vittorio Emanuele 390. — GOODS AGENTS. *Orlandi & Imar*, Via Cavour 70. — EXPORT AGENT. *Giovenco*, Via Ruggiero Settimo (Pl. E 3), for Sicilian specialities.

Banks. *Banca Commerciale Italiana*, Corso Vittorio Emanuele 71; *Crédito Italiano*, Via Roma 171; *Banca d'America e d' Italia*, Via Roma.

Health (comp. also pp. 302, 303). The climate of Palermo is mild and equable, though cool wet weather sometimes occurs in winter. Real winter cold, however, does not occur, and the thermometer never descends below freezing-point. Palermo is fairly protected against the N. and W. winds, but it enjoys an almost daily breeze from the sea. It is thus well suited as a winter residence for delicate persons, especially for those suffering from weakness of the respiratory organs. Consumptive patients, however, will often find it difficult to secure accommodation. In winter the scirocco is neither frequent nor violent. — As in Naples precautions should be taken against illnesses of a gastric nature by proper attention to clothing and diet (comp. pp. xxxi, xxxii). Sitting out in the open has its risks, owing to the dampness of the subsoil in many places. The *Acqua di Scillato* drinking-water, brought by a pipe, 46½ M. long, from the neighbourhood of Caltavuturo (p. 391), is good, but the water from other sources is not always above suspicion. When there is any tendency to diarrhoea, all water should be drunk mixed with red wine or in the form of weak tea. The blinding glare of the sun may be neutralized by the use of coloured spectacles.

Physicians. *Dr. Collica*, Via Roma 155; *Dr. Luchacer*, Ospedale della Concezione (Pl. D 1, 2); *Dr. Pagano*, Via Paolo Paternostro 1. — DENTIST. *Ribolla-Nicodemi*, Via Rosolino Pilo 12 (Pl. E 3). — CHEMISTS. *Campisi*, Corso Vittorio Emanuele 299; *Li Virghi Graziani*, Via Ingham 47 (Pl. E F 3).

Theatres. *Teatro Massimo* (*Vittorio Emanuele;* Pl. D 3; p. 325), with excellent performances of opera during Lent; *Teatro Biondo* (Pl. C 4; 1903), Via Roma, for comedies and dramas; *Politeama Garibaldi*, Piazza Ruggiero Settimo (Pl. F 3; p. 326), for operettas; *Teatro Bellini* (1809), Piazza della Martorana, E. side (Pl. C 3, 4), theatre of varieties. — *Teatro Garibaldi* (Pl. B 5), Via Castrofilippo, a second-rate house with popular performances.

Sport. *Sports Club*, Via Stabile 162. — *Automobile Club di Sicilia*, Via Catania 2 (Pl. G 2). — *Club Alpino Siciliano*, Via Maqueda 338. — *Golf Course* (9 holes) at Mondello (p. 338). Horse, cycle, and motor-car races are held in spring (comp. p. 393).

Consulates. *British*, Via Nicolò Gallo 11; *American*, Via Libertà, corner of Via La Farina (Pl. G 2). — VACATION COURSES for foreigners are held at the university (p. 319) in April and May.

English Church (*Holy Cross;* 'Chiesa Anglicana', Pl. E 3), Via Stabile; services in Nov.-May. — *Italian Wesleyan Methodist Church*, Via Rosolino Pilo 10 (Pl. E 3); *Waldensian Church*, near the Politeama (Pl. F 3). — *British Sailors' Rest*, Via Borgo 160.

Disposition of Time. A stay of three days at Palermo may be spent as follows. It should be noticed that churches regularly used for services are generally open to visitors before 11 a.m., while an afternoon visit involves a fee and some waste of time. — 1st Day. *San Giovanni degli Eremiti* (p. 315), the *Royal Palace* with the **Cappella Palatina* (p. 313), the **Cathedral* (p. 316), and *La Zisa* (p. 339) in the forenoon; **Monte Pellegrino* (p. 336) in the afternoon (but comp. p. 335). — 2nd Day. *Oratorio del Rosario di 'San Domenico* (p. 334), *San Domenico* (p. 333), and the **Museum* (p. 326) in the forenoon; **Villa Tasca* (p. 339) and **Monreale* (p. 340), and perhaps also *San Martino* (p. 341), in the afternoon. — 3rd Day. **Santa Maria di Gesù* (p. 343), *San Cataldo*, and *La Martorana* (p. 319) in the forenoon; *La Favorita* (p. 337) and back to the *Giardino Inglese* (p. 326) in the afternoon; the *Marina* (p. 324) and the *Villa Giulia* (p. 324) in the evening. — *Cefalù* (p. 393) is best visited in the afternoon

from Palermo; a favourite day-trip (comp. p. 347) is that to *Segesta* (p. 350). — The beautiful *Gardens* in Palermo and its environs display a great variety of palms, oranges, lemons, etc. Admission to private gardens (comp. p. 326) is generally obtainable by the payment of a small fee.

Times of Admission (public holidays, see p. xxvi).

Favorita (p. 337): daily, free.

Galleria d'Arte Moderna (p. 326): week-days 10-3.30, Sun. 10-1.15; 1 *L.*

Martorana and *San Cataldo* (p. 319): daily from 9 a.m., Sun. from 10 a.m. (gratuity 1 *L.*).

Monreale Cloisters (p. 341; state-owned): week-days 10 till sunset, Sun. till 1, free.

Museo Diocesano (p. 316): daily 10-3; 2 *L.*

Museo Etnografico Siciliano (p. 320): daily 9-2, adm. 2 *L.*

Museo Nazionale (p. 326; state-owned): week-days 10-5 (10-4 from April to Sept.), Sun. 10-1, free; closed on the same feast-days as in Naples, also on the three last days of carnival, and in Holy Week.

Palazzo Reale (p. 313): week-days 9-4, Sun. 9-12, free.

San Giovanni degli Eremiti (p. 315; state property): week-days 9-4, Sun. 10-1, free.

Popular Festivals and Street Scenes. The *Festival of St. Rosalia* (p. 337), July 11-15th, is accompanied by processions, regattas, illuminations, and fireworks. The annual festival at the chapel of the saint on the Monte Pellegrino takes place on the night of Sept. 3rd. Other saints' days and festivals celebrated in Sicily are: Sant'Antonio (Jan. 17th), Sant' Agata (Feb. 5th), May 1st (festival of flowers), and San Pietro (June 29th). Maundy Thursday procession at Caltanissetta, see p. 378. — Picturesque scenes of POPULAR LIFE may be witnessed in the small market-place below the Via Roma and Sant'Antonio (Pl. C4; p. 321), in the small streets close by (Via Argenteria and Piazza Garaffello), in the Piazza Nuova (Pl. C3; p. 325), and at La Cala (Pl. CD5; p. 322). The *Marionette Theatres*, with their chivalric plays, are as popular as ever; that conducted by the Greco family at Via Divisi 35 (corner of Via Roma; Pl. B4) may be recommended (performances at 5 p.m. during the season; adm. 5 *L.*). The two-wheeled *Peasants' Carts* used in Palermo and its vicinity are generally gaily painted and adorned with elaborate scenes from the Bible, legend, or history.

Comp. 'Churches in Palermo', by *J. Arnott Hamilton* (London, Batsford, 1929; 2*s.*).

Palermo (62 ft.), the capital of Sicily, with 361,900 inhab., is the military, judicial, and ecclesiastical headquarters of the island and possesses one of the eight principal Italian universities. It lies in 38° 6′ 44″ N. latitude, on the W. side of the Bay of Palermo, which opens towards the E., and it is enclosed on the S. and W. by the fertile plain of the *Conca d'Oro* ('Golden Shell'), beyond which rises an amphitheatre of imposing mountains. On the N. the city is sheltered by the finely shaped *Monte Pellegrino*, opposite which, on the E., lies *Monte Catalfano*, with the Capo Zafferano. Palermo is justly entitled to the epithet 'la felice', on account of its magnificent situation and delightful climate. The chief architectural features of the town are the Norman buildings, strongly reminiscent of the Orient, and the baroque style of the Spanish period, whereby otherwise uninteresting houses were decorated by projecting portals and latticed balconies. The seclusion of the women offers a striking contrast to the bustling activity of the other inhabitants. The old town forms an oblong quadrangle,

the E. side of which adjoins the sea. Two main streets divide it into four quarters, and the Quattro Canti (p. 318), where they intersect, forms the chief focus of traffic, for the relief of which a third and broader thoroughfare has recently been constructed between the railway station and the N. quarters. To the N. is the new quarter with spacious parallel streets and handsome villas. The side-streets of the inner town are generally narrow and badly paved.

The commerce of the city is steadily increasing. Sumach, sulphur, wine, oranges, and lemons are largely exported. The harbour, one of the first in Italy to be served with steamers (comp. p. 335), is the most important in Sicily. In 1926 it was entered and cleared by 4357 vessels of an aggregate burden of 2,956,000 tons, and 848,000 tons of cargo were handled.

The narrow and now shallow harbour, called *La Cala* (Pl. C D 5), which, as we enter the main harbour, we observe on the left of the trapezoidal site once occupied by the fort of Castellammare, extended in ancient and mediaeval times farther into the city, including the present Piazza Marina and reaching on the W. as far as the Via Argenteria, whence the Greek name of the city *Panormos* ('entirely harbour'). The ancient town reached only to Sant'Antonio (Pl. C 4) and was bounded by two brooks which emptied themselves into the harbour; their course may still be traced in the Via Porta di Castro (Pl. B 2) on the S. and in the depression of the Piazza Domenico Peranni (Pl. C 1, 2; p. 316), the Piazza Sant'Onofrio, and the Piazza Nuova on the N. To the N. and S. of the old town lay the suburbs.

Panormus was originally a Phoenician settlement, and, until it was captured in 254 B.C. by the Romans, was one of the most important strongholds of the Carthaginians in Sicily. In 247-245 B.C. Hamilcar Barca besieged the city from the Hercte (Monte Pellegrino?; p. 336) in a vain attempt to recover it. It received a Roman colony in the reign of Augustus. In A.D. 535 a fleet under *Belisarius* captured the city from the Ostrogoths, and thenceforth it remained under the Byzantine emperors till the arrival of the *Arabs* in 830, who made it their capital (*Balerm*) and introduced oriental culture into Sicily. In 1072 the *Normans* obtained possession of it, and in 1194 the *Hohenstaufen* in the person of Henry VI. During these centuries Palermo reached the height of its prosperity. The domination of the French house of *Anjou* was brought to an end in 1282 (Sicilian Vespers). The monarchs of the house of *Aragon* seldom resided here. The Chiaramonti, powerful barons and counts of Modica, who erected a spacious palace for themselves at Palermo, were long the real rulers of the place. It was not until the 15th cent. that Palermo began to recover from the sufferings of this long period of anarchy. The *Spanish Viceroys* of Sicily, notwithstanding the loud remonstrances of Messina, selected this city as their residence, and the nobles and clergy of their court contributed to swell its magnificence and gaiety. From this period, the 16th and 17th cent., date the two main streets and many of the churches and palaces which now form the characteristic features in the architectural appearance of Palermo. Outward splendour could not long, however, conceal the numerous evils of the Spanish rule; and in 1647 a revolt took place, under the leadership of *Giuseppe da Lesi* (p. xlvii). The people notwithstanding remained faithful to the Spaniards till 1713, against both the French and the Austrians. In 1799 and again in 1806 the Neapolitan court took refuge in Palermo; and *Ferdinand IV.* resided here until 1815. The Sicilian parliament met here in 1812. The revolt of 1820 involved Palermo in much loss; while the cholera in 1837 swept off 24,000 victims in 8 weeks. In Jan. and Feb., 1848, the town, which for a year and a half had been the seat of the revolutionary govern-

ment and of the parliament (p. 1), was subjected to a destructive bombardment of over three weeks; and after the final revolt against the Bourbons, which broke out on April 4th, 1860, Palermo suffered the same terrible experience until the victorious entry of Garibaldi on May 27th. On June 6th the Bourbon garrison capitulated.

I. The Palazzo Reale and the Cathedral.

On the S.W. side of the town, at the end of the Corso Vittorio Emanuele, lies the spacious Piazza della Vittoria (Pl. B 2; p. 315). Its E. portion is laid out as a public garden, known as the *Villa Bonanno* (entrance on the N.E. side), in which the remains of Roman houses with mosaic pavements were exhumed in 1869 (comp. p. 327) and 1905. In the S.W. corner of the piazza rises a monument to *Philip V.* (Pl. B 2), erected in 1856 on the site of a statue of Philip IV. destroyed in 1848. On the W. side of the piazza rises the **Palazzo Reale** (Pl. B 1; adm., see p. 311), on a slight rocky eminence which has always been the site of the castle of the city. The nucleus of this building is probably of Saracenic origin. Additions were made by Robert Guiscard, the Norman kings, Frederick II., and Manfred; and it afterwards underwent many alterations, so that the central tower, built of stone blocks, with blind pointed arches (Torre Santa Ninfa, formerly Torre Pisana; p. 314), the similar Joharia (p. 315) adjoining it on the left, and the Cappella Palatina (not visible from the outside) are now the only relics of Norman times. Notwithstanding this it still retains traces of its origin as a defensive structure.

On the 1st floor, by the left arcade, opposite the Cappella Palatina, is the *Sopraintendenza ai Monumenti*, where we may obtain the keys of the Palazzo Sclafani (p. 315), the Catacombs (p. 316), etc. — Since the palace was transferred from the crown to the state (comp. p. 46), attempts have been made to uncover further relics of the Norman castle in the Torre Santa Ninfa and the Joharia.

The gate farthest to the left leads into the Palace Court (guide unnecessary; sticks and umbrellas left with the porter), which is enclosed by Renaissance arcades. Ascending the staircase on the left, and turning to the right on the first floor, we enter the right arcade and reach the Cappella Palatina.

The ****Cappella Palatina** was built in 1132-40 by King Roger II. and dedicated to St. Peter. The whole, with its exquisite mosaic decorations, is a gem of mediaeval Sicilian art, combining Western and Oriental elements, and is perhaps the most beautiful palace-chapel in the world. It is open free daily from 9 to 10.30 a.m., and for a gratuity from 10.30 a.m. to 4 p.m. (12 on Sun.). The morning light is the most favourable, but there is also electric illumination.

The Vestibule on the S. side, embellished with modern mosaics and frescoes, is formed by the remains of a porticus, which at one time surrounded the entire chapel; of its seven columns, six are of Egyptian granite. To the left is an inscription on the wall in Latin, Greek, and Arabic (the three official languages of the Norman period), referring to the erection of a clock in 1142.

The INTERIOR consists of a nave with aisles and a domed choir in the Byzantine manner. The whole building is 108 ft. long (including the apse) and 42 ft. in width. The Saracenic pointed arches are borne by ten antique columns of granite and cipollino, 16 ft. in height. The choir is approached by five steps, and the dome over the crossing, 59 ft. in height, is pierced by eight narrow windows and bears a Greek inscription dated 1143. The beautiful Saracenic wooden roof of the nave is connected with the walls by stalactitic vaulting, below which runs a Cufic (ancient Arabic) inscription. To the right are a pulpit (with two reading-desks in the form of a lion and an eagle) supported by columns, and a marble candlestick, 14½ ft. high, in Norman work of the 12th cent. (the four top figures added later). The Gothic choir-stalls are modern. The floor is inlaid with patterns of coloured stones.

The WALLS are entirely covered with magnificent *Glass Mosaics* (partly restored) on a golden ground (comp. p. lxix). These represent subjects from the Old Testament, and the lives of Christ, St. Peter, and St. Paul. Those of the choir, with the exception of the Madonna, completed in modern times, date from the reign of King Roger; Christ is represented here in the style which recurs in all Norman mosaics, the finest example of which is at Cefalù (pp. 393, 394). The most modern are those above the royal throne, which occupies an unusual position against the entrance-wall, facing the high altar. The throne bears the arms of Aragon and (the chapel being crown property) a picture of Victor Emmanuel III. — At the beginning (W. end) of the aisles are two bronze doors of the Norman period, with ornamentation in the antique manner, opening on to the old NARTHEX, which was disencumbered of encroaching additions in 1927. A few paces farther on is the SACRISTY, which contains the archives, with Greek, Latin, and Arabic documents. An adjoining room to the left, closed by an old door of hammered iron, contains the treasury. Several ivory caskets of Byzantine and Arab workmanship (10-14th cent.) and an enamelled ostensorium (c. 1600) are noteworthy.

Turning to the right as we leave the chapel, we ascend the staircase in the middle of the W. side to the arcades of the second floor, where we reach a passage (on the N. side), the first door on the right in which bears the inscription '*Reale Osservatorio*'. This is the entrance to the observatory, which is fitted up in the Norman tower of Santa Ninfa (p. 313; always accessible). On Jan. 1st, 1801, Piazzi here discovered the planetoid Ceres.

We ascend two flights of steps and enter by a door, where we find the custodian (gratuity 1 *L.*). The flat roof commands a superb *PANORAMA. At our feet lies the Piazza della Vittoria, above the left angle of which rises the Cathedral; in front of the latter is the Palazzo Arcivescovile; on the right is the beginning of the Corso Vittorio Emanuele and the church of San Salvatore. To the left beyond it lies the harbour, commanded on the left by the Monte Pellegrino; to the left in the background rise the mountains of the Capo Gallo; below them, in the foreground, is the Porta Nuova; to the left, farther distant, La Zisa, a cubical yellow building; in the background the Monti Billiemi with the pointed Monte Cuccio to the left of it, prolonged on its left by the hill of Monreale; the road thither is seen all the way from the Porta Nuova. Farther to the left, at our feet, extends the Giardino Reale, above which is the Piazza dell'Indipendenza with the obelisk. To the S.E., more to the left, are the five domes of the church of San Giovanni degli Eremiti; beyond it the cypress-grove of the old Campo Santo; in the distance, at the base of the lofty Monte Grifone, Santa Maria di Gesù; more to the left, Monte Catalfano, abutting on the sea; on the promontory, to the right of the latter, Bagheria. — The middle room on the ground floor of the Torre Santa Ninfa was probably the treasury of the Norman kings.

At the end of the passage (mentioned on p. 314) visitors are met by an attendant, by whom they are conducted through the apartments of the palace (gratuity). The most noticeable are the *Stanza di Ruggero*, the front room of the Joharia (Arabic 'the brilliant'), as part of the Norman castle is called, with walls of marble and mosaic from the Norman period (the German eagle on the ceiling indicates a later restoration), and the middle room of the Joharia (wholly restored). Fine views from the balconies.

Connected with the Palazzo Reale were two fortified city-gates. To the left formerly stood the *Porta di Castro*. To the right (N.) is the **Porta Nuova**, erected by *Gasparo Guercio* in 1535, through which runs the Monreale road (p. 338). Access to the upper part of this gate, which commands a beautiful view (rivalling that from the Osservatorio, p. 314), is obtained from the Palazzo Reale. — Outside the Porta Nuova lies the Piazza dell' Indipendenza (Pl. B 1), with an obelisk (tramways, see p. 308). The first side-street to the right (Via Colonna Rotta) leads to the Zisa (see p. 339).

Descending the steps beside the monument to Philip V. in the S.W. corner of the Piazza Vittoria (p. 313), we turn to the right at the bottom, to the left after 150 paces, and reach (right) ***San Giovanni degli Eremiti** (Pl. AB 1, 2), the most interesting of Palermo's ruined churches, founded in 1132. Five stilted domes with smooth surfaces rise directly from the flat roofs and produce quite an oriental effect. The two largest are over the nave, two of the smaller ones cover the right and central choir-chapels, while the fifth crowns the tower. Adm., see p. 311; entrance at Via Benedettini 16b.

The INTERIOR, without aisles, has two subsidiary chambers on either side of the apse, projecting beyond the width of the nave and themselves terminating in apses. The nave is divided into two squares by a pointed arch; the junction of these squares with the domes is effected by means of squinches. — On the right side of the church are the remains of a small mosque, divided into two aisles by a row of five columns; its forecourt, formerly skirted by a small porticus alongside the church wall, affords the best view of the domes. Under the Normans the entire building was used as a burial-place for the court; and only a few traces of the 12th cent. frescoes are now visible. — Adjoining the left angle of the façade are delightful Gothic CLOISTERS, with arcades, in fair preservation, resembling those at Monreale.

On the E. side of the Piazza Vittoria, opposite the royal palace, is the **Palazzo Scláfani** (Pl. B 2), built in 1330, after the 15th cent. the *Spedale Grande*, and now barracks. Remains of the old external decoration are visible on the E. and S. walls. The arcades of the second court are decorated (right) with a grand wall-painting of the second half of the 15th cent., the *Triumph of Death*, probably by a Catalan artist (key at the Palazzo Reale, p. 313).

Death rides in triumph over pope and king; to the right his arrows have struck down a fashionable lady and a youth in the midst of a merry party, while on the left the poor and wretched implore him in vain for

release from their misery. The painter, with brush and maulstick, stands beside the latter group. — Visits to the *Incoronata* and the *Catacombs* (see below) are best combined with that to the Palazzo Sclafani, as the keys of all these also are obtained at the Palazzo Reale. They may, however, be omitted without loss.

On the N. side of the Piazza is the **Archiepiscopal Palace** (Pl. C 2), with its façade towards the Piazza del Duomo, dating in its present form from the 16th century. The beautiful Gothic window, near the E. corner of the façade, is a relic of the original building of the 15th century.

The **Museo Diocesano** (adm., see p. 311; entrance in the palace yard, on the right), opened in 1927, comprises six rooms with paintings, sculptures, and architectural fragments, mostly from the cathedral. The most important exhibits are the statues and reliefs by the *Gaggini* and the baroque paintings (in two adjoining rooms on the upper floor).

At the N.E. corner of the archiepiscopal palace, in the Via Bonello, is the Ospedale per i Convalescenti e pei Sacerdoti, the chapel of which (opened by the porter in the Via Bonello; gratuity) is decorated with stucco-work by *Giacomo Serpotta* and his assistant *Domenico Castelli* (1698) and contains a Pietà by *Marcello Venusti*. To the N., opposite the W. angle of the cathedral, is the ruined Cappella della Incoronata, with a Norman chapel and fragmentary frescoes of the 14th cent. (key in the Palazzo Reale, comp. above). Towards the W. stretches the Piazza Domenico Peranni (formerly Papireto; Pl. C 1, 2), the site of which, as late as the 16th cent., was occupied by a papyrus-swamp. Not far to the N.W. of the piazza, at Corso Alberto Amedeo 90, are the Catacombs (Pl. C D 1; adm., see p. 313), discovered in 1785, now destitute of monuments.

The Piazza del Duomo (Pl. C 2), a spacious rectangle, is enclosed by a stone balustrade, erected in 1761, with sixteen large statues of saints. In the centre rises a statue of Santa Rosalia, on a triangular pedestal, placed here in 1744.

The ***Cathedral** (*Duomo;* Pl. C 2), or church of the *Assunta*, added to in each century since its foundation, was completed in 1185 by Archbishop Gualterius (buried in the crypt, p. 317) on the site of a church which had been converted into a mosque and subsequently reconverted into a Christian place of worship. The broad gable was added in 1450 to the beautiful S. portico; the door is by *Antonio Gambara* (1426). The character of the ancient building is best preserved on the E. side, with its (restored) black ornamentation. The W. façade, with the principal portal and the two towers, erected in 1300-59, is particularly fine. The lower part of the old Campanile here, connected with the cathedral by two graceful arches across the Via Bonello, dates from the 12th cent., although restored in modern times. The much-abused dome was added by the Florentine architect *Fernando Fuga* in 1781-1801, in spite of the remonstrances of the Sicilians. The feeble decoration of the interior, in the late baroque style, is also due to Fuga. The new side-apses in the middle of the transepts were constructed without regard to the original recesses.

The Interior is open all day (by the N. or the main portal), but the sacristy and crypt are most conveniently visited 7-11 a.m. — The Right

Aisle (left of the S. portal) contains the ***Tombs of the Kings.** Here, in majestic sarcophagi of porphyry (which, originally prepared for King Roger, stood in the cathedral at Cefalù) surmounted by canopies, repose: to the left, Emp. Frederick II. (d. 1250); to the right, his father Henry VI. (d. 1197); behind, to the left, King Roger (d. 1154); to the right, his daughter Constance, wife of Henry VI. In a niche to the left is the sarcophagus of William, son of Frederick II. of Aragon; and in the antique sarcophagus with hunting-scenes, by the wall to the right, reposes Constance of Aragon, wife of Emp. Frederick II. In 1781 the sarcophagi were transferred hither from a chapel contiguous to the choir, and opened. The remains of Roger, Henry VI., and Constance were greatly decomposed, whilst those of Frederick II. were in good preservation. With the latter the remains of two other bodies were found, one that of Peter II. of Aragon, the other perhaps that of his wife. The corpse of the emperor was enveloped in Arabian robes; on his head was the crown, and beside him lay the imperial orb and his sword.

On the left wall of the chapel to the left of the tombs is a very noteworthy St. Cecilia (or St. Barbara, with the tower?) with a charming angel playing the lute, probably painted by a *North Italian Master* (formerly ascribed to *Antonio Crescenzio*).

In the second chapel of the Left Aisle is an Assumption from a work in marble by *Antonello Gaggini*, other parts of which (reliefs) are in different parts of the church. By the 4th pillar, a large holy-water basin of the 15th cent. (by Domenico Gaggini and Francesco Laurana?). In the 7th chapel, statue of the Madonna by *Francesco Laurana* of Dalmatia (1469). In the 8th chapel (transept), reliefs with scenes from the Passion, by *Domenico Gaggini* (1477).

The Choir contains statues of the apostles by *Antonello Gaggini* and fine carved stalls. To the right of the choir is the Cappella di Santa Rosalia. Here the saint (p. 337) reposes in a sarcophagus of silver, over 1400 lb. in weight, exhibited on July 15th-22nd (at other times for a gratuity).

The Sacristy, with the cathedral treasury, is at the end of the right aisle (the sacristan shows the treasury and crypt for 2 *L.*). Here are exhibited the crown of the Empress Constance (taken from her coffin in the 16th cent.), a piece of Henry VI.'s mantle, a gorgeous pallium of Spanish workmanship, valuable old robes, lace, Sicilian coral-embroidery, and (on the altar) a statue of the Madonna by Antonello Gaggini (an early work of 1503).

The Crypt (entrance in the choir, to the left of the sacristy; electric light; opened by a sacristan for 50 c.) contains the remains of the archbishops in antique and early-Christian sarcophagi. At the beginning, on the left, Frederick of Antioch, brother of two archbishops (d. 1305; the recumbent figure dates from the 16th cent.); in the middle, on the left, Giovanni Paternò, the patron of Antonello Gaggini, by whom his fine statue was executed; in the next sarcophagus on the right, Gualterius Offamilius (d. 1190), the founder of the church, the first of the king's councillors, and, according to a later tradition of doubtful authenticity, an Englishman ('Walter of the Mill').

The Corso Vittorio Emanuele, the broad main street of Palermo, was constructed in its present form by the Spanish viceroy *Don Pedro de Toledo* (p. 52), and was long popularly known as the *Cassaro*, from the name it bore originally (Arabic 'el-Kasr', the castle). Following it from the cathedral to the N.E., towards the sea, we pass on the left the former *Collegio Massimo* (Pl. C 2, 3) of the Jesuits; this building now accommodates the *Biblioteca Nazionale*, founded in 1682 (over 276,000 vols. and 1532 MSS., comprising valuable Greek and Arab examples; open on week-days 9-3), and the *Liceo Vittorio Emanuele*.

Farther on in the Corso Vittorio Emanuele, to the right, is the magnificent church of *San Salvatore* (Pl. BC 3), designed by Amato (1682). The interior, in which the play of light and shadow is particularly fine, is oval, with three large recesses. The dome is painted with angels and saints by Vito d'Anna, and the walls are covered with 'putti', garlands, and scroll-work of coloured marble.

Just beyond the *Palazzo Villafranca*, in the small *Piazza Bologni* (Pl. C 3), where the victims of the Inquisition were formerly executed, is a good statue of Emp. Charles V. by Livolsi (1630). On the E. side of the piazza is the *Post Office*, in the old church of San Nicòla. Opposite the piazza is the *Palazzo Riso* (formerly *Belmonte*), built in 1790 by Marvuglia. — From this point a 'vicolo' leads to the Chiesa del Cancelliere (Pl. C 3), founded in 1171 by the chancellor Matteo di Aiello and rebuilt in 1590; in the first chapel on the left is an Adoration of the Magi by Antonello da Saliba (?; 1490).

II. From the Quattro Canti to the S. to the Central Railway Station.

About ½ M. to the E. of the palace (p. 313), 150 paces beyond the Piazza Bologni, we come to the ***Quattro Canti** (Pl. C 3), or *Piazza Vigliena*, a small octagonal piazza, situated in the very heart of the city, at the intersection of the Corso Vittorio Emanuele (to the E., towards the sea, are the houses Nos. 317-1 on the right and Nos. 318-2 on the left) and the Via Maqueda (to the S., towards the Stazione Centrale, are the houses Nos. 190-2 and 201-1). The four façades looking towards the piazza are embellished with columns and statues of the Seasons, Spanish kings, and the holy virgins of Palermo. The whole, constructed by the viceroy *Marqués de Villena* in 1609, and affording vistas, between the uniform lines of houses, of the beautiful countryside, is an effective baroque lay-out.

In the S. angle of the piazza rises the very large and gorgeously decorated church of **San Giuseppe dei Teatini** (Pl. C 3), a columned basilica in the baroque style erected by *Frate Giacomo Besio* in 1612-45. The angels bearing the holy-water vessels are by *Marabitti*, and the frescoes by *Filippo Tancredi* and *Guglielmo Borremans*. The crypt, or lower church (*Madonna della Provvidenza*), is remarkable also (open in the early morning only). — Continuation of the Corso Vittorio Emanuele to the E., see p. 321.

Passing this church we turn to the right into the Via Maqueda and reach one of the most interesting quarters of the town.

On the left side of this street is the Piazza Pretoria (Pl. C 3), with a large fountain executed for a villa about 1550 by the Florentine sculptors Camilliani and Naccherino and set up here in 1850 outside the **Palazzo della Città**, or *Palazzo Municipale*.

In the courtyard are statues of a Roman and his wife. At the back of the court, to the left, we ascend the staircase. On the landing, to the left, is a *Genius of Palermo* (15th cent.). On the 1st floor, in the passage, is a monument to the Sicilian lyrical poet *Giovanni Meli* (d. 1815); in the waiting-room, statue of an athlete (Roman copy).

On the E. side of the piazza is the side-entrance to the church of *Santa Caterina* (end of 16th cent.; Pl. C 3, 4), the interior of which is gorgeously decorated in the baroque style. — Beyond the Municipio is the small Piazza Bellini, whence a flight of steps ascends to two Norman churches (restored; adm. see p. 311). *San Cataldo*, the smaller church, a domed Byzantine structure, probably founded by the High Chancellor Maione (of Bari; d. 1160), has windows and niches with pointed arches, a frieze with an Arabic inscription, Saracenic battlements, and three stilted domes in a row, supported in the interior by six columns with capitals of various origins. The domes are joined to the rectangular substructure by means of squinches, as at San Giovanni degli Eremiti (p. 315). The old mosaic pavement and altar repay inspection.

The larger church, ***La Martorana** (Pl. BC 4), was erected in 1143 by Georgios Antiochenos, grand-admiral of Roger I., and from him derived its original name of *Santa Maria dell' Ammiraglio*. It was the meeting-place of the Sicilian parliament after the expulsion of the house of Anjou.

The church, built in the Byzantine style, was originally quadrangular, with three apses and a dome over the central space borne by four columns, and was adorned inside and out with beautiful mosaics, probably by Greek artists. The nuns of the convent founded by Aloysia Martorana, presented in 1433 with the church, caused the edifice to be extended towards the W. In 1684 the central apse was replaced by a square choir, and in 1726 the old marble facing was removed from the lower parts of the walls. The dome of the tower also, injured by an earthquake, was removed in 1726. The church has been restored as far as possible to its original shape by the removal of additions; the marble coating has been renewed and the position of the old central apse indicated by a course of brickwork. The forepart of the interior contains two columns with Arabic inscriptions, a carved wooden door-frame with Arabic ornamentation (12th cent.), and two mosaic pictures, probably from the original façade. The mosaic to the left represents Georgios Antiochenos (all but the head and hands badly restored in the 17th cent.) at the feet of the Virgin; that on the right represents King Roger crowned by Christ. The paintings in the vaulting are by Borremans. — The two lower stories of the beautiful campanile date from the period of the foundation, while the upper stories are of the 13th century.

To the right in the Via Maqueda is the **University** (Pl. C 3), attended by about 2000 students, with natural history collections, among which the fine specimens of Sicilian sulphur, the fossil mammalia, and the articles found in caves, in the geological department, are the most interesting.

The Via del Ponticello, the next side-street but one, on the right, leads to the *Gesù* (Pl. B 3) or *Chiesa di Casa Professa*, the former Jesuit church, completed in 1636 and overladen with

ornament, and their Casa Professa. Adjoining on the right is the *Biblioteca Comunale*, entered by a Doric vestibule, containing the most valuable collection of books and MSS. relative to Sicilian history (230,000 vols.; 3288 MSS.) and a collection of Saracenic coins. On the first floor is the reading-room, open daily 10-4.30 (in winter 10-3). — Thence we follow the Vicolo San Michele Arcangelo to the left to the Piazza del Carmine, in which is the *Chiesa del Carmine Maggiore* (Pl. B 3), a baroque church of 1626. In the 1st chapel to the left: Sant' Andrea Corsini, by Novelli; 3rd chapel on the left: Statue of St. Catherine, 1521.

Following the Via dell'Albergheria a few steps towards the W. and then taking the second side-street to the right (the Vicolo Fiumetorto), we reach the small Piazza della Parrocchia all'Albergheria. The Norman tower of *San Niccolò* (Pl. B 3) appears to the left, in the Via San Niccolò d'Albergheria. Farther N. is the Salita Benfratelli, leading to the right to the street and church of *Santa Chiara* (Pl. B 3; with a Pietà by Novelli) and going on thence to the *Palazzo Raffadali*, formerly the Palazzo Speciale, an edifice of the 15th century. — We then return through the Salita Benfratelli to the Via Porta di Castro (Pl. B 2, 3), where, farther on to the W., is a 'vicolo' diverging on the right for the *Palazzo del Conte Federico*, with scanty remains of the mediaeval erection.

At Via Maqueda 53 is the **Museo Etnografico Siciliano**, founded by Giuseppe Pitrè (d. 1916), the chief authority on Sicilian ethnology. Adm., see p. 311.

Room I: Pottery. Room II: Majolica, wooden utensils. Room III: Handicraft, hunting, domestic economy. Room IV (the principal room): Votive limbs and pictures, costumes, painted carts (p. 311), model of St. Rosalia's carriage which formerly was drawn in the procession (p. 311). Room V: Development of the marionette theatre (p. 311).

The Via Maqueda ends near the site of the former *Porta Sant' Antonino* (Pl. A 4). To the left is the **Main Railway Station** (Pl. A 4; tramway, see p. 308), in front of which rises a monument to *Victor Emmanuel II.*, by Civiletti. Opposite the station begins the newly constructed Via Roma (see p. 321).

The Via Divisi (Pl. B 4), diverging to the E. from the Via Maqueda, between the Quattro Canti and the Porta Sant'Antonino, crosses the new Via Roma, passes the little church of *Santa Maria di tutte le Grazie*, a specimen of 15th cent. Gothic, and goes on to the Piazza della Rivoluzione (Pl. B 4), so called because the revolutionary standard was here first unfurled in 1848. As early as 1291 it was called the 'Fiera Vecchia' or old market. The statue of the *Genius of Palermo* was removed in 1852 by the Bourbon government but restored in 1860 by the people. — We next cross the Piazza San Carlo and (l.) the Piazza Aragona to the Piazza della Croce de' Vespri, in the centre of which rises a marble column with a cross, surrounded by a railing of lances and halberds, erected in 1737 to the memory of the French supposed to have been buried here in 1282 (comp. p. 312; the original column is now in the Museo Nazionale, p. 329). In the corner of the square an

inscription, beside an immured column of the 15th cent., marks the house in which Jean de St-Remy, the French governor at the date of the Vespers, is said to have been besieged. — From the Piazza della Rivoluzione the Via Garibaldi (Pl. B 4) leads S. to the site of the *Porta Garibaldi* (Pl. A 4), by which Garibaldi entered the town on May 27th, 1860. On the left side of this street is the *Palazzo Aiùtamicristo;* the door (No. 37) and the W. side of the court date from the original building erected by Matteo Carnevale (Carnilivari) in 1490 (entrance by No. 19). The next side-street leads to the Piazza della Magione (p. 324).

III. From the Quattro Canti to the E. to the Marina.

If we follow the Corso Vittorio Emanuele (p. 317) and cross the Quattro Canti in the direction of the sea, we reach the church of *San Mattèo* (Pl. C 4; left), which contains a fine picture of the Virgin and St. Anne by Novelli (4th chapel to the left) and statues by Serpotta. Farther on, where the sea-gate of the old town of Palermo was situated down to the 16th cent., begins (l.) the Salita di Sant' Antonio, at the end of which are some interesting mediaeval buildings (to the left), e. g. the *Casa Normanna* with its eight Gothic windows (Nos. 24-30).

We now cross the broad **Via Roma** (Pl. A-D 4). The N. section (pp. 326, 333), intersecting the irregularly built old quarters and finally merging into the Via Ingham, was constructed in 1909; the S. section, ending at the Stazione Centrale, was completed in 1922; some of the side-streets are not yet finished.

In the left arm of the Via Roma, immediately to the right, is the church of **Sant' Antonio** (Pl. C 4), a centralized structure of the early 13th cent., restored after an earthquake in 1823 but freely modernized. The Byzantine plan corresponded with those of La Martorana and San Cataldo (p. 319), but has been altered in the late-Gothic style.

Immediately beyond Sant' Antonio the Via Argenteria leads to the right to the lively Piazza Garaffello (Pl. C 4), where markets are held (comp. p. 311); on the house No. 16, the former *Loggia dei Genovesi*, is a bust of Charles V. The church of *Sant'Eulalia dei Catalani*, on the left side of the Via Argenteria (No. 31), has an interesting Renaissance façade.

Returning to the Corso Vittorio Emanuele we soon reach the Via Alessandro Paternostro, a cross-street on the right, leading to **San Francesco d'Assisi** (Pl. C 4), an edifice of 1277, in the piazza of that name. The main portal in the W. façade is a fine structure of 1302; over it is a handsome rose-window. In the modernized interior are seven stucco statues by *Giacomo Serpotta* (1723); several spirited reliefs of the church-fathers and evangelists by *Francesco Laurana* (on the entrance-arch of the 5th chapel to the left; 1468; the evangelists probably by his assistant *Pietro da*

Bontate); elaborate choir-stalls by *Giovanni* and *Paolo Gili* (1520-24; behind the high altar); and the tomb of Elisabetta Amadeo (d. 1498; 4th chapel on the right). — To the right as we quit the church is the Via Immacolatella. No. 5 in this street is the Oratorio di San Lorenzo (knock at the door at the top of the stair to the left in the court; 1 *L.*). In the interior are fine stucco figures (especially the putti) by *Serpotta*, a Nativity by *Caravaggio* (1609), and intarsia work and wood-carving of the 18th century. The Via Immacolatella ends in the Via del Parlamento, with the former convent of *San Francesco*, where the Sicilian parliament of 1848 met. — To the right, in the Via Alessandro Paternostro (No. 48), is the *Palazzo Briuccia* (formerly Palazzo Cattolica), with a fine court.

We return to the Corso Vittorio Emanuele. On the right opens the Piazza Marina (see below). On the left is the government *Palazzo delle Finanze* (Pl. C 4, 5), opposite which is the *Fontana del Garaffo*, by Amato (1698). At the corner of the Via di Porto Salvo is the church of *Santa Maria di Porto Salvo*, a Renaissance edifice of 1524, reduced to half its size in 1581. At the beginning of the short side-street leading to the small harbour of *La Cala* (p. 312) is the little church of **Santa Maria della Catena** (Pl. C 5), erected c. 1500 on the site of an earlier edifice. The name refers to the chain with which the mouth of the harbour used to be closed. The charming vestibule exhibits the unusually depressed form of arch frequent in S. Italy towards the close of the Gothic period. The interior displays marble columns with handsome capitals, round and pointed arches, and delicate reliefs; on the 3rd side-altar to the right is a statue of the Madonna by a member of the school of Laurana.

Continuing to follow the Corso Vittorio Emanuele we pass a house (No. 12, on the right), marked by an inscription, in which Goethe lodged in 1787. Beyond a few more houses we reach the Piazza Santo Spirito (Pl. C 5), popularly known as the *Piazza Cavallo Marino* after Marabitti's attractive fountain with sea-horses. To the left is the *Foundling Hospital* (Pl. CD 5; now the Asilo per gli Emigranti), which was remodelled in 1608. Beyond the piazza is the **Porta Felice** (Pl. C 5, 6), named after Felice Orsini, wife of the viceroy Colonna, a tasteful baroque edifice begun in 1582, forming the architectonic termination of the Corso; the fountains, statues, and heraldic eagles were added on the seaward side in 1644. The steps on the right lead to a terrace known as the *Mura dei Cattivi*, which lies in front of the *Palazzo Butera* and commands an extensive view.

The Piazza Marina (Pl. C 5) is almost wholly occupied by the *Giardino Garibaldi*, with its beautiful old trees, recalling the tropics. In the S.W. corner of the square stands the church of

Santa Maria dei Miracoli, built in 1547. On the E. side is the **Palazzo Chiaramonte**, or *Palazzo dei Tribunali* (Pl. C 5), generally called *Lo Steri* (i. e. Hosterium), erected after 1307 by the Chiaramonte family, who were in power during the 14th century (comp. p. xlv). After the execution of Andrea Chiaramonte in 1392 the palace was occupied by courts of justice. At a later period it became the residence of the viceroy, and in 1600 the seat of the Inquisition. Since the 19th century it has again been used as a law-court.

The large hall on the 1st floor (now divided in two) preserves its original wooden ceiling, with paintings of 1377-80 by Simone da Corleone and Cecco di Naro. These present a curious mingling of Byzantine and Saracenic inspiration both in their choice of subject and in their method of representation; while at the same time there are signs (e. g. in the so-called St. George) of a native Sicilian art. Part of this ceiling is visible from the corridor, which is always open. On the court-side of the same rooms is a magnificent Norman window with three lights; remains of a similar window are visible on the next floor.

The door farther on to the right in the same building leads into the fine court and to the adjoining palace-chapel of *Sant'Antonio Abbate*, with a restored façade.

On the S. side of the piazza is the modern *Palazzo San Cataldo*, to the left of which the Vicolo Palagonia leads to the older part of the palace, a good early-Renaissance building (only a few windows visible from the street).

From the S.E. corner of the piazza, next to the Palazzo Chiaramonte, the Via Quattro Aprile leads to the Via Alloro and the monastery of *La Gancia* (Pl. BC 5), well known as the central point of the revolution organized by Francesco Riso on April 4th, 1860.

The attached Church (Santa Maria degli Angeli) dates from the 15th century. In the 2nd chapel to the right, *Antonio da Palermo*, Madonna di Monserrato (1528); beyond the 5th chapel to the right, a sculptured pulpit (Resurrection and the Evangelists), and in front on the choir-pillars, two half-figures (Annunciation) by *Antonello Gaggini*. The choir contains fine carved stalls. Next the choir, to the left, *Vincenzo di Pavia*, Marriage of the Virgin; 3rd chapel to the left, *Novelli*, St. Peter of Alcántara.

Farther to the E. in the Via Alloro is the *Palazzo Abbatelli* or *Palazzo Patella*, built by Matteo Carnilivari in 1495 (now a convent of the nuns della Pietà), the exterior of which, with its crenellated tower und curiously decorated Gothic portal, is in particularly good preservation. At the end of the street is the church of *La Pietà* (Pl. C 5), a baroque edifice of 1680.

The Via Torremuzza leads from the Pietà church to that of *Santa Teresa*, on the W. side of the Piazza della Kalsa (Pl. B 6), so called from the Arabic name for this part of the town ('el-khâlisa', the pure or excellent). On the S.E. side of the piazza is the *Palazzo Baucina* (formerly *Palazzo Forcella*), a modern building in the Norman style; on the E. side the *Porta dei Greci*

(Pl. B 6; 1553), which owes its name to the Greeks who inhabited this suburb during the middle ages.

From the church of Santa Teresa the Via Santa Teresa leads to the left to the Piazzetta dello Spásimo (Pl. B 5), to the right in which is the angle of a Renaissance palace, begun in 1542. On the ground floor of this palace is the small and ancient church of *Santa Maria della Vittoria* (Pl. B 5). In the first chapel to the right, behind the altar, is the door through which Robert Guiscard is said to have entered the city. Farther on in the Piazzetta, to the left, rises the massive arch of the church of *Santa Maria dello Spásimo* (Pl. B 5), begun in 1506 and afterwards partly pulled down. Raphael painted his Christ bearing the Cross, now in Madrid, for this church, which is entered by the Cortile Belle Arti, at the beginning of the Piazza Sant' Euno, a few paces farther on, to the left (gratuity). The convent belonging to it is now used as a hospital.

Crossing the little Piazza Sant' Euno to the S.W. we reach the large Piazza della Magione (Pl. B 5). Here, at the beginning of the Via Castrofilippo, to the left, stands the church of **La Magione** (Pl. B 5), founded for the Cistercians in 1161 by Matteo d'Aiello and presented to the Teutonic Order in 1193 by Henry VI. as a 'mansio'. We reach the façade, which was fully exposed to view in 1921 by the removal of a modern porch, viâ the Vicolo Magione, farther to the left (W.). Inside (1-2 *L.* to the custodian) in the course of restoration a wooden ceiling of the 12th cent., with traces of painting, was found. The right aisle contains stone slabs covering tombs of knights of the order, of the 15th century. On the left of the church are the remains of cloisters.

A beautiful walk is afforded by the ***Marina**, called also the *Foro Italico* or, officially, *Foro Umberto Primo* (Pl. CB 6), a quay extending S. from the Porta Felice (see p. 322) along the sea, commanding fine views towards the S. as far as the Monte Catalfano and, to the N., of the beautiful Monte Pellegrino. In summer the 'corso' of the fashionable world takes place here after 6 p.m. (music after 9 p.m. at the bandstand, a structure in the classicist style).

At the S. end of the Marina lies the **Villa Giulia** or *La Flora* (Pl. AB 6; closed at 7 p.m.), which is entered from the Via Lincoln, a street leading towards the W. to the Porta Sant'Antonino. This public garden, first laid out in 1777, is very attractive but is surpassed by the Villa Tasca (p. 339). The air here in spring is laden with the delicious and aromatic perfumes of oranges, citrons, Erythrina corallodendron, Cercis siliquastrum, and other blossoming trees and shrubs. The main portal in the Foro Umberto is adorned by two marble lions (1904).

Behind the Flora is the **Botanic Garden** (Pl. AB 6), which deserves a visit (open 10-4; gratuity to the gardener).

The beautiful avenue of *Date Palms* and *Cycas revoluta* will attract the attention of every visitor. Scattered throughout the grounds are single large date-palms, various specimens of cocoa-nut palms, *Latania borbonica*, *Corypha australis*, *Musa Ensete*, *Bananas*, *Bamboos* (attaining a height of 50 ft.), *Strelitzia*, *Wigandia*, *Philodendron pertusum*, *Australian Myrtaceae*, *Melaleucea*, etc. The garden contains also a cinnamon plant (*Cinnamomum zeylanicum*) and a collection of *Mesembryanthema*. In one of the water-basins are a few *Papyrus Plants*. In the greenhouses are two coffee-trees (*Coffea arabica*) and several *Bougainvilleas* of astonishing brilliancy (in blossom in March and April).

The tramway on the E. side of the Villa Giulia goes on, past the station of the branch-railway to Corleone (p. 366), to *Romagnolo* (sea-baths, p. 309). The walk along the coast to the E. of this point commands beautiful views and is especially enjoyable in the morning and when there is a good surf on the beach.

IV. The N. Part of the Via Maqueda, the Museum, San Domenico, and the Harbour.

Following the N. half of the Via Maqueda (Pl. CD 3) from the Quattro Canti (p. 318) in the direction of the Porta Maqueda, we reach (right), beside a flight of steps descending to the Piazza Nuova (Pl. C 3), the little church of *Santa Maria della Volta*, with a Madonna by Brescianino (2nd altar to the right) and frescoes by Borremans.

The Via Bandiera (Pl. D 3, 4), which diverges to the right from the Via Maqueda farther on, leads to the church of *San Pietro Mártire* (No. 70), which contains paintings by Vincenzo di Pavia ('il Romano'; Entombment, Madonna della Grazia), and the *Palazzo Pietratagliata* (No. 14), dating from the 15th century. In the other direction from the Via Maqueda the Via Sant'Agostino leads to the church of *Sant' Agostino* (Pl. D 3), the façade and rose-window of which, though dating from the 14th cent., still cling to Romanesque forms. Thence we go on to the Mercato degli Aragonesi (Pl. D 2), on the S.W. side of which is the little Renaissance church of *San Marco*.

At the end of the Via Maqueda, on the left, is the imposing **Teatro Massimo** or *Teatro Vittorio Emanuele* (Pl. D 3; tramway and motorbus, see pp. 308, 309), one of the largest theatres in Italy (3200 seats), begun by G. B. F. Basile (d. 1891) and completed (in 1897) by his son. The exterior flight of steps is adorned with large bronze groups by Palermitan sculptors: to the left, Lyric Poetry and a lion, by M. Rutelli, to the right, Tragedy and a lion, by B. Civiletti.

Outside the *Porta Maqueda* (Pl. DE 3), in a straight direction, extend the Via and Piazza Ruggiero Settimo (Pl. EF 3; trams

and motorbuses, see pp. 308, 309), with the statues of two Sicilian patriots: on the right that of Ruggiero Settimo (d. 1862, as honorary president of the Italian senate), on the left that of Carlo Cottone, Principe di Castelnuovo, who was minister in 1812, during the brief parliamentary government of Sicily (p. xlix).

The *Politeama Garibaldi* (Pl. F 3; 1874), on the E. side of the piazza, accommodates the **Galleria d'Arte Moderna** (2nd floor; adm., see p. 311; entrance in front, on the left), containing chiefly works by Sicilian artists, here pre-eminently sculptors.

Room 1: Sculptures by the Palermitans *Antonio Ugo* (The mother) and *Mario Rutelli* ('Those overcome by wrath'; comp. Dante's 'Inferno', vii, 116). — Room 2: *Franz Stuck*, The sin; *Lionello Balestrieri*, The poet's wife. — Room 3: *Antonio Mancini*, Girl with fan; *Onofrio Tomaselli*, Girl playing the violin. — Room 4: Three landscapes by *Francesco Loiacono* (of Palermo). — Room 5: Girl faun, a sculpture by *Domenico Trentacoste* (of Palermo). — Room 6: *Balestrieri*, Matins. — Room 7: *Ettore Tito*, Cupid and the Fates; *Guglielmo Ciardi*, Golden October; *Cesare Laurenti*, Pain; *Giovanni Nicolini*, My children (in marble). — Room 10: Models and sculptures by *Benedetto Civiletti* (of Palermo).

The Via della Libertà (Pl. FG 3, 2), which leads N.W. from the Piazza Ruggiero Settimo, is the scene of the fashionable 'corso' on winter-afternoons (in summer on the Marina, see p. 324). In a few minutes more we reach the Piazzetta Crispi (r.), with a bronze monument, by Mario Rutelli (1905), to *Francesco Crispi* (1819-1901), who was born in Ribera (p. 365) and was long a parliamentary representative of Palermo. A few paces farther on is (l.) an equestrian statue of *Garibaldi*, by Vincenzo Ragusa of Palermo (1892). The bronze reliefs on the pedestal, representing 'I Mille' (p. l) at Calatafimi and Capua, are by Mario Rutelli.

Opposite the monument are the pleasant grounds (open to the public) of the **Giardino Inglese** (Pl. GH 2).

The gardens of the *Villa Trabia*, behind the monument, are generally open to the public when the villa is unoccupied (gratuity). The same remark is true for the *Villa Sperlinga*, to the N.E. of the Giardino Inglese (Tues. morning), and the *Villa Malfitano*, at the W. end of the Via Dante, both owned by the Whitaker family.

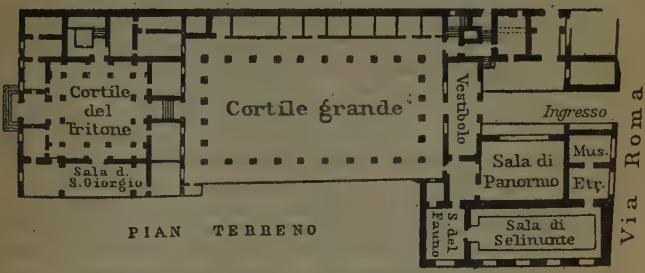
About 1¼ M. farther on, at the end of the Via della Libertà and 2 min. W. of the Leoni Gate of the Favorita (p. 337), is the Piazza della Libertà, with the *Monumento all'Unità d'Italia*, by Basile and Ugo (1910).

The Via della Bara (Pl. D 3), beginning opposite the Teatro Massimo, leads to the Piazza dell'Olivella, in which is the church of that name (Pl. D 3; 2nd altar to the right, Adoration of the Child, by G. A. Sogliani), and past the suppressed monastery dei Filippini, since 1866 the home of the Museo Nazionale, to the new Via Roma (p. 321). Here, to the right (No. 410), is the entrance to the ***Museo Nazionale** (Pl. D 3, 4), which contains sculptures of the early Greek period from Selinus and archaeological collections, valuable relics of the Norman period, and im-

portant Renaissance and baroque paintings and sculptures. Admission, see p. 311; director, Prof. Pirro Marconi.

Ground Floor. We first enter a narrow VESTIBULE, which contains casts of a capital from Temple *G* at Selinus and of one of the colossal Telamones from the temple of Zeus at Agrigento.

To the left we enter a small room containing two Phoenician sarcophagi from Cannita (p. 389), showing Greek influence, and the so-called *Stone of Palermo*, an important hieroglyphic inscription dating from the end of the 3rd millennium B.C. Adjoining on the left is the SALA DI PANORMO, which contains the large stone-mosaics found in the Piazza della Vittoria in 1869. That on the floor (38¼ × 28¼ ft.) represents various mythological subjects and two colossal heads of Apollo and Neptune; that on the wall (20 × 18¼ ft.) represents Orpheus charming the animals.



Farther on is the SALA DI IMERA or SALA DEL FAUNO. Left, good head of a bearded Bacchus; realistic portrait-head; gargoyle from Agrigento; admirable Satyr, in the Praxitelean style, from Torre del Greco, and archaistic statues of Athena and Aphrodite (partly restored). By the right wall: cornice with beautiful gargoyles in the form of lions' heads (5th cent. B.C.) from Himera; near by, two tufa reliefs from Selinus (6-5th cent.), representing Cephalus pursued by Aurora and the Rape of Proserpine; enthroned goddess (headless) from Soluntum.

The SALA DI SELINUNTE contains the **Metopes of Selinus*, the most important witnesses of the development of Greek sculpture in the W. sphere of Greek culture during the century between about 550 and 450 B.C., i.e. the period in which the Greek sculptors finally threw off the constraint of unnatural stylization and advanced towards the classic style (comp. p. 360, lvi). — To the left, between portions of the massive entablature (largely restored) of the oldest temple (*C*), are three metopes discovered in 1822, dating from the end of the 6th cent. B.C. They consist of the same yellow variety of tufa as all the others and still retain some

traces of their original painting. 1. Quadriga, as seen from in front, remarkably foreshortened; beside the charioteer, remains of two female forms (one of them Hera?), raising garlands.—2. Perseus, with helmet and sandals, in the presence of Athena, beheading the Medusa, from whose blood Pegasus rises. The head of the Gorgon retains the appearance usually assigned to it at that period, when painted on walls or vessels to scare the evil-disposed. — 3. Hercules carrying the Cercopes, two gnomes who tried to rob him; bound to a wooden pole they poke fun at the hero's posterior ('Melampygos'). — In the cabinets, fragments of the painted terracotta facing of the temple; sculptured fragments (fine feet); metal fastenings.

Beyond a number of fragments (e.g. of a huge head of Medusa, and of the terracotta decoration of a pediment from Temple *C*) we notice the lower halves of two metopes from Temple *F*, of the beginning of the 5th cent. B.C. They represent a contest between the gods and giants, and are marked by vigour of composition.

The four *Metopes on the rear wall date from the period of the great national development after the Persian wars (Temple *E;* 2nd quarter of 5th cent. B.C.). In their sureness of composition and delicacy of execution they are hardly inferior to contemporary works in Greece itself, but they probably lack something of the grace peculiar to Attic productions (the nude portions of the female figures are worked out of marble fragments). — 1. Hercules overcoming the queen of the Amazons; 2. Zeus surprised with the beauty of Hera; 3. Actaeon devoured by the hounds of Artemis, who, as recorded by the Sicilian poet Stesichoros, has thrown over him a stag-skin; 4. Athena slaying the giant Enceladus. — Near these metopes, with which it is related, will probably be exhibited the *Ephebus of Selinus*, a bronze statue, slightly more than half lifesize, reconstructed from numerous fragments in 1929; the eyes are of enamel inlay and the hair forms a crown of isolated bunches round the head.

By the window-wall, below another metope, defaced by exposure, is an inscription from the Temple of Apollo (*G*). Then, architectural fragments from Selinus, some of which bear traces of colour (dark-red and blue on a white background of stucco); a slab of painted terracotta used as a wall-covering (restored); fragments of cornices (sima) with delicate ornamentation. At the end, larger fragments from the small Temple *B* (p. 361; 5th cent. B.C.).

By the entrance are four archaic metopes (c. 550 B.C.), with the Rape of Europa, Hera and Hermes, a Sphinx, and Apollo and Artemis with their mother Leto, all originating from a demolished temple and discovered in the fortification-wall (p. 362). The cabinets by the entrance-wall contain terracottas from Selinus, including the painted slabs with which the cornices of

the most ancient temples were covered (explanatory drawings; comp. p. liv).

The next two rooms (Museo Etrusco; no adm.) contain Etruscan sculptures from Chiusi.

We now return to the vestibule, whence we pass out into the Large Court (*Cortile Grande*), formerly the cloisters, laid out with palms, bamboo bushes, flowering creepers, and a fountain with papyrus-plants. It contains ancient sculptures and inscriptions, of Sicilian origin, arranged according to the places where they were found. In front of the entrance-wall: left, Claudius (?), a sitting figure, mostly of plaster; right, Seated Jupiter, from Soluntum, also extensively restored; alongside, two feet from his throne. — By the right wall: in the middle recess, statue of Zeus, from Tyndaris, much restored; farther on, No. 704. Priestess of Isis, from Taormina. — By the rear wall are two good Roman portrait-statues. — By the left wall: fragment of a marble tripod with a snake, from Centuripe; tufa sarcophagus from Agrigento.

Outside the entrance to the small garden stands a bust of Antonino Salinas (d. 1914), for many years the director of the museum; in front of this, a prehistoric tomb from the neighbourhood of Palermo; specimens of Sicilian agate.

We leave the court at the opposite end from the entrance and pass into the elegant Small Court (*Cortile del Tritone*), in which mediaeval and Renaissance sculptures, inscriptions, and architectural fragments are picturesquely mingled with greenery. In the middle is a Triton (16th cent.) from a fountain in the royal palace. By the entrance-wall, to the left, is a beautiful relief of the Madonna; at the end of the wall (No. 1019) a graceful statue of the Madonna, by *A. Gaggini*, and to the right the column from the Piazza Croce de' Vespri (p. 320). Two doorways, with Renaissance frames, admit to two small rooms containing two state-coaches of the Municipio of Palermo (18th cent.). — Against the right wall is a fine door of the 16th century. Between the tasteful columns from the Palazzo Sclafani (p. 315) is the staircase ascending to the upper floors (p. 330). — By the back-wall, to the left, is a painted statue of the Madonna by *A. Gaggini*.

Through a pointed arch (from the Palazzo Sclafani) in the left wall we look into the Sala di San Giorgio, with an altar bearing a figure of St. George, by *A. Gaggini* (1526). To the right of the altar are a fresco by *Giuseppe Salerno* (*Zoppo di Gangi;* c. 1600), the *Altare di San Luigi*, the columns of which originally framed Raphael's Spasimo di Sicilia (comp. p. 324), and the sarcophagus of Cecilia Aprile (1495). Opposite, 1220. Gilded and painted statue of the Madonna (about 1500); 998. Portrait-head of the Renaissance period. To the left of the altar of St. George is a double portrait in relief; casts of sculptures of the 14-16th centuries.

Some old windows have been inserted into the walls above the Cortile. Over the terrace, to the right, is one from the cloisters at Monreale (12th cent.; copy), and there are two others at the front and back (12th and 14th cent.). — We ascend the stairs opposite the Sala di San Giorgio.

First Floor. The five steps to the left lead through an anteroom to the Sala Araba, in which Saracenic art of the Norman period in Sicily is illustrated. Above the entrance is a coloured copy of one of the cofferings from the wooden ceiling of the Cappella Palatina (pp. 313, 314), opposite is a cast from the stalactite vaulting, and round the walls runs a cast of the inscription on the Cuba (p. 339). On the walls are coloured wood-carvings and brackets: fragment of a wooden ceiling, referred to the period of the Hohenstaufen on account of the repeatedly recurring eagle; wooden door-frame from the convent of La Martorana. Early Arabian wood-carvings, window-gratings, doors, and balcony, all from Cairo, for comparative purposes. On brackets and in the glass cases are fine Arabian bronze vessels; magnificent white and gold terracotta *Vase from Mazara; fine vessels of white clay; three majolica plates with metallic lustre (Hispano-Moresque); Arabic tomb-inscriptions.

The next room contains early Italian and Flemish paintings, modern sculptures, etc., bequeathed by the Marchesa di Torre Arsa, Duchess of Serradifalco. A Bacchante by Villareale (d. 1854) and four faience platters from Urbino should be noticed.

Farther on is the Sala di Serpotta, containing beautiful stucco figures and other stucco decorations modelled by *Giacomo Serpotta* for two chapels. By the rear wall are two sacristy-cupboards of carved wood.

We now visit the Corridoio di Mezzogiorno (straight ahead) and the Corridoio di Ponente (to the left). They are arranged as a topographical collection, comprising small objects excavated in Sicily, grouped together according to the place of origin. Distributed throughout the corridors are small tomb-niches (aediculae) of the 2nd-1st cent., of coloured terracotta, discovered at Marsala, the ancient Lilybaeum, the principal stronghold of the Carthaginians in Sicily until 24 B.C. Corridoio di Ponente: Finds from the N. coast and new acquisitions. The baroque chapel at the end, on the left, is described on p. 332. Corridoio di Mezzogiorno: Four cabinets with finds from various places; two clay bath-tubs in the form of boats, from Agrigento; in the 1st central case, large cinerary urns decorated with reliefs and colouring, from Centuripe; in the 2nd central case, another cinerary urn and a helmet from Agrigento; two wall-cabinets with Graeco-Roman finds from Marsala; five wall-cabinets with finds from Selinus. — At the end of this corridor we turn to the right.

Room of the Antique Bronzes. To the right, *Hercules and the Cerynaean hind, a fine fountain-group, excavated at Pompeii in 1805; to the left, a large *Ram, wonderfully lifelike, said to have been at Syracuse since the 11th century. The cabinets contain beautiful red-figured vases from Southern Italy, also some with reliefs.

Vase Rooms. The smaller room contains Attic red-figured vases (5-4th cent.). In the larger room are Greek vases found in Sicily, the earliest dating from the 7th cent. B.C., including examples of the Corinthian style, Attic black-figured (6-5th cent.), and Attic red-figured pieces (5th cent.). Many of the exhibits are very handsome; among the red-figured specimens we note (in the cabinet to the right of the antique marble table) the crater with the Despatch of Triptolemus, and (in the central passage)

the large amphora with the Battle of the Amazons. — We pass through an anteroom with 'bucchero' vases from Chiusi (6-5th cent.), etc.

Corridoio di Tramontana. We first inspect two cabinets and a desk-case containing bronze vessels and carbonized food from Pompeii, and then enter a room with vases from the necropolis of Selinus. Farther on in the corridor are further small bronzes (figurines, weapons, utensils). Two cases contain bronzes from Chiusi, including a beautiful mirror; then, a Greek shield, and Greek helmets from S. Italy and S. Sicily. The cabinet in the middle of the corridor contains a caduceus from Imachara (p. 392). In the next cabinet, stone weights and (below) leaden projectiles (as used by slingers), inscribed with the name of L. Piso L. F. Cos., the Roman commander in the Servile War; also Phoenician projectiles. — We pass through the adjoining door.

Collection of Coins (Gabinetto di Numismatica). First Room: Trinkets and works in coral; in the central glass case, enamel triptych with twenty-seven compartments, and a selection of antique, mediaeval, and modern coins; in the last cabinet,

ecclesiastical utensils. Second Room: Gorgeous ecclesiastical vestments, including some fine works of the Renaissance; horse-trappings of the Marquis Villena; tapestry of the 17th cent.; silver table-leaf. — The collection of coins is continued in the rooms (closed) opening off the 1st Room. — We return to the Corridoio di Tramontana, in which, beyond the Corridoio di Ponente, are antique flasks and Graeco-Phoenician vitreous pastes. The cabinet by the entrance contains antique works in bone and ivory, including a *Tessera Hospitalis* from Lilybaeum, bearing two clasped hands on the back and the inscription "Token of hospitable alliance between Himilcho Hannibal Chloros and Lyson, son of Diognetes".

In the Corridoio di Ponente, immediately to the right (comp. p. 330), is a small Baroque Chapel, which accommodates some of the principal paintings, pending the reopening of the Pinacoteca (see below): *Antonello da Messina*, Madonna (replica of the work at Munich); *Van Dyck* (?), Madonna; *Francesco Laurana* (at Palermo in 1468-71), *Bust of Eleonora of Aragon; studio of the *Della Robbia*, Madonna. The gem of this room is the beautiful little *Altarpiece, with wings, by *Jan Gossaert*, surnamed *Mabuse*.

This little Madonna, presented to the museum as a 'Dürer', is now recognized as an early work of the Antwerp master Jan Gossaert, who was in Italy in 1508-9. The original case, covered with leather and adorned with Gothic ornaments, in which the picture was kept, has also been preserved.

The **Second Floor,** reached by the staircase at the end of the Corridoio di Tramontana, to the left before the Sala Araba (p. 330), contains the Pinacoteca, which affords a good survey of the development of Sicilian painting. The gallery, however, has been in course of rearrangement for years and is still inaccessible. The final arrangement will be somewhat as follows: —

Corridoio di Ponente. Paintings of the 14th cent., mostly by non-Sicilian artists: 79. *Bartolomeo de Camulio* (i.e. of Camogli near Genoa), Madonna 'de Humilitate' (1346; on a gold ground). — The adjoining rooms on the left contain works by foreigners and Sicilians of lesser importance.

Corridoio di Mezzogiorno. Works of the 15th cent., the most important being those by *Tommaso de Vigilia*, the earliest of the Sicilian painters of the Renaissance: 300. Madonna, St. Christopher, and St. Dominic (triptych; 1486); 554. St. John the Evangelist (1492); 692. Coronation of the Virgin, SS. Michael, Leo, Luke, John the Baptist, and John the Evangelist (a polyptych closely allied in style to Tommaso de Vigilia). This corridor contains also some earlier (including Byzantine) works, such as the large Romanesque crucifix (late 13th cent.). — In the next room: 161. *Riccardo Quartararo* (?), SS. Peter and Paul (under Flemish influence); 98. *Pietro Ruzulone* (?), Descent of the Holy Ghost; 103. *School of Messina* (Antonello da Saliba?), St. Thomas

Aquinas victorious over the heretic Averrhoes; *School of Antonello*, 47, 50, 51. Half-length figures of a bishop, a cardinal, and a pope. — Opposite the entrance is the Gabinetto Malvagna, in which Jan Gossaert's altarpiece (p. 332) will eventually be exhibited. — We pass through the exit in the same wall, on the right.

The Sala del Cinquecento principally contains pictures by *Vincenzo di Pavia* (*degli Azani;* surnamed *Ainèmolo*), the most famous Sicilian painter of the 16th cent.: 102. Descent from the Cross, one of his best works, sombre but harmonious in colouring; 291. Scourging of Christ, with the inscription "expensis nationis Lombardorum 1542"; 169. St. Conrad, with predella; 88-93. Six scenes from the youth of Christ; 97. The Madonna as deliverer of souls from Purgatory. Also, 896. *Pietro Asaro*, The Nativity.

The adjoining room contains post-Renaissance Ceramics (majolica from Sicily, Faenza, and Castelli) and ironwork. — We now retrace our steps as far as the Gabinetto Malvagna.

The Sala del Novelli is hung with works by *Pietro Novelli*, surnamed *Il Monrealese*, the gifted Sicilian pupil of Van Dyck. Among his favourite and frequently recurring types are remarkably tall and almost exaggerated forms, especially in the case of female figures, but in his delineation of characters advanced in life he rivals the best masters of the Neapolitan school. 110. Madonna, with saints; 450. Annunciation; 114. Delivery of Peter from prison; 112. Communion of St. Mary of Egypt; 337. St. Anne and the Virgin.

The E. section of the Corridoio di Tramontana (on the right as we quit the Sala del Novelli) contains two fragments of *Novelli's* damaged fresco from the Spedale Grande. — The remainder of the corridor contains Sicilian paintings of the baroque period (*Guglielmo Borremans*, etc.) and of the 19th century (*Giuseppe Velasquez*, etc.).

The **Third Floor** (reached by the continuation of the staircase to the 2nd floor) accommodates antique Terracotta Figures. In the principal room are the numerous finds from the Temple of Demeter at Selinus (p. 360), arranged in chronological order. The remaining rooms contain finds from other sites, including very charming genre-scenes of the 4th-3rd cent., consisting mostly of coloured female figurines of the Tanagra type.

From the entrance to the Museo Nazionale the Via Roma proceeds S.E. to the Piazza San Domenico, in the centre of which, on a tall marble column, is a figure of the Madonna, by G. B. Ragusa (1726), with a halo lighted up at night by electricity. On the E. side of the piazza is the church of **San Domenico** (Pl. D 4), re-erected in 1640, capable of accommodating about 12,000 people. The dome collapsed in 1924 and has hitherto been replaced by a

flat covering only. The church contains good pictures by *Novelli* and *Vincenzo di Pavia*, and many monuments of eminent Sicilians (Scinà, Meli, Ventura, Piazzi, Novelli, Ruggiero Settimo, Serradifalco, Amari, etc.). On the left of the chapel to the right of the choir is a very tasteful relief of the Madonna and angels by *Antonello Gaggini*, and to the right is a Pietà of his school. Adjoining the entrance of this chapel is the large monument of Francesco Crispi by Nicolini (1905; comp. p. 326).

The S. portion of the cloisters to the left of the church dates from the 16th cent., the other three sides from the 14th. The adjoining rooms accommodate the **Museo del Risorgimento** (open on Thurs. 11-1), with mementoes of Sicilian history from 1848 onwards, a Garibaldi room, Crispi room, and a library.

In the Via Bambinai, behind the church of San Domenico, is the *Oratorio della Compagnia del Rosario* (entrance on the right, next to No. 16), with decorations in stucco by Serpotta and an altarpiece by Van Dyck (*Madonna del Rosario; 1624-27). It contains also some good paintings by Novelli (the first to the left of the altar, the small one opposite the altar, and the ceiling) and by Borremans.

In the neighbourhood is the church of **Santa Zita** (Pl. D 4), founded in 1369. In the choir, concealed by the high altar, is a large tripartite reredos (cona) by *Antonello Gaggini* (1517), representing the Nativity, the Death of the Virgin, Saints and angels, with graceful ornamentation. This is the only large work of the master left in Palermo. To the left of the choir is the Trabía Chapel, with sarcophagi, tombstones, and a crypt. In the next chapel to the left is the Xirotta tomb, of the school of the *Gaggini*, with representations of St. Anthony with the Centaur, St. Jerome, and (above) a Madonna with angels. — In the Via Valverde, to the left, behind Santa Zita, is the *Oratorio della Compagnia del Rosario di Santa Zita*, with fine stucco decoration by Serpotta. The seats are inlaid with mother-of-pearl and the table near the entrance with a large slab of agate. The high-altar-piece (Il Rosario) is by Carlo Maratta. — The Via del Seminario leads to the right from the Via Valverde, farther on, to the Albanian seminary and the church of *San Niccolò dei Greci* (entrance by the adjoining door, No. 6), with an iconostasis.

Opposite the main portal of Santa Zita rises the fine Norman gate of the Conservatorio di Musica (Pl. D 4), through which we reach the church of the *Santissima Annunziata*, built about 1500, with a Renaissance façade towards the Via Squarcialupo. The interior contains pretty capitals and a ceiling-painting of 1536 (key kept by the porter of the conservatorium; small gratuity). Then, *San Giorgio dei Genovesi* (Pl. D 4), a graceful Renaissance church of 1591, in which the second arches to the right and left of the nave are each borne by four columns. In the first chapel

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1 : 75.000
Kilom.
Engl. Miles
Tramvia
Mte Pellegrino
Vergine Maria
Cimitero dei Rotoli
Pzo Volo d'Aquila
Primo Pzo
Arenella
Ospizio Marino
Villa Belmonte
Villa Igiea
Acquasanta
Manif. Tabacchi
Cantiere
Lanterna
Porto
GOLFO
DI
PALERMO
PALERMO
la Flora
Staz. Ferrovia Corleone
S. Erasmo
Romagnolo
S. Giovanni dei Leprosi
Torrelunga
Ospedale
Sanfratelli Allegri
Roccella
Brancaccio
Grazia
Catena
S. Filippo
Falsomiele
Villagrazia
Trocchiota
Ciaculli
Pzo Moreduci
S. M. di Gesù
Mte Grifone
Corleone
Termini Cefalù
Catania Messina
Girgenti
Monum. Garibaldi, Belmonte, Misilmeri

to the right: Luca Giordano, Il Rosario; at the high altar, Palma Giovane, St. George; over the sacristy-door (on the right of the high altar), Paladino, St. Luke. Among the sepulchral slabs on the floor is that of Sofonisba Anguissola, the painter (1632). — From the former Porta San Giorgio we proceed to the right to the Piazza delle Tredici Vittime (Pl. E 4), where thirteen revolutionaries were shot in April, 1860. Their names are inscribed on the obelisk. Farther on is an extensive area left vacant by the demolition of the harbour-fort *Castellammare* in 1923; it is to be utilized for harbour-works (silos, custom-house).

This point marks the beginning of the new **Harbour**, which extends hence to the N. along the broad Via Francesco Crispi (Pl. EF 4) and is being rapidly developed. On the seaward side it is protected by two moles projecting from the Cala bay (p. 322; on the S.) and from the shipyards (on the N.), and it is being further secured in the centre by a new outer breakwater (765 yds. in length, 98 ft. in depth). On the W. side of the harbour are the steamer-quay (Banchina Santa Lucia; with the air station or Idroscalo) and a railway goods-station. — On the S. extremity of the Castellammare site, next to the Cala bay, is the little church of *Piè di Grotta* (Pl. D 5), built in 1565 above a grotto now enclosed by an ornamental arch. — The Via San Sebastiano leads hence to the Via Giovanni Meli, immediately to the left in which is the church of *Santa Maria Nuova* (Pl. D 4), rebuilt in the 16th century. The vestibule recalls that of Santa Maria della Catena (p. 322).

In the Via Principe Scordia (Pl. E F 4, 3), in the new quarter beyond the Porta San Giorgio, are statues of *Vincenzo Florio* (1799-1868; at the Via Onorato) and *Ignazio Florio* (1839-91; Pl. E 4), founders of one of the two oldest Italian steamship companies (1845), of an important sulphur-mining company, of the Florio wine-vaults at Marsala, and of the largest tunny-fisheries (p. 359). In this neighbourhood is the *English Church* ('Chiesa Anglicana'; Pl. E 3; p. 310).

25. Environs of Palermo.

A. Monte Pellegrino. La Favorita. Mondello.

(Northern Environs)

The ascent of Monte Pellegrino is made from *Falde* (p. 336), at the S. base of the mountain, whence we ascend to the Grotto of St. Rosalia in 2 hrs. by the new and easy road or in 1½ hr. by the paved bridle-path. The trip may also be made by motor-car (from the Politeama, Pl. F 3, to the grotto 7-7½ M.; steepest gradient 8:100) or by motorbus, which leaves the Piazza Verdi (Pl. D 3) every 2 hrs. on Sun. and holidays and runs to the top in ¾ hr. (4 *L.*, there and back 6 *L.*). In hot weather walkers should start early in the morning, as both routes are on the S. and W. slopes of the treeless mountain. In wet weather the descent by the bridle-path is unpleasant owing to the slippery stones. — The tramways (Nos. 13-16,

see p. 308) have a station at *Falde* (which is reached also from the Via Sampolo by taking the Via Imperatore Federico short of the Piazza Leoni ⅔M.). Approaching the mountain from Acquasanta (see below) we ascend the footpath diverging from the road at the first bend beyond the Villa Igiea.

LA FAVORITA is best reached by tramway (Nos. 14-16, see p. 308), which has a station quite close to the château. Leoni station (trams Nos. 5 and 13, motorbuses 1 and 4) is 1½ M. to the S. (2 M. through the Villa, not recommended), San Lorenzo station (tramways 5 and 11) ⅔ M. to the W.

MONDELLO is reached by trams 14-16, which pass the Favorita. Motorbus 9 runs frequently in summer only, during the bathing season.

The Via Francesco Crispi (p. 335), skirting the harbour, forks at the Piazza Ucciardone (Pl. G 4; straight on to the Monte Pellegrino, see below, and the Favorita, p. 337). We take the branch to the right and follow the VIA DEL MOLO and its continuation, the Via dell' Acquasanta, past the shipbuilding yard (*Cantiere*), the tobacco factory, and the interesting old *English Cemetery* (custodian ½-1 *L.*), to the suburb of **Acquasanta** (trams 1, 10, and 19, see p. 308; restaurant at the tram station; sea-bathing, see p. 309). On the N. side of the bay is the large *Hotel Villa Igiea* (p. 307), with grounds and terraces on the sea (fine view, especially by evening-light; for adm. apply to the porter; gratuity). Above, to the W., the beautiful *Villa Belmonte* (no adm.).

From Acquasanta to *Mondello* viâ *Arenella*, see p. 338.

The Via Quattroventi (Pl. GH 4), the continuation of the Via Francesco Crispi, forks again at the Piazza Giachery, beside the *Cárceri* or prison. The Via Sampolo leads to the left to the Favorita (p. 337), the VIA DEL MONTE PELLEGRINO (Pl. H 4) to the right to the foot of that mountain, at the starting-point (128 ft.) of the two routes of ascent, 7 min. beyond the tramway station of *Falde* (p. 335).

The ***Monte Pellegrino** (1970 ft.), most beautifully shaped and easily recognizable from a great distance, is an isolated mass of limestone rock rising abruptly from the sea but sloping more gently towards the Conca d'Oro. In 247-245 B.C. Hamilcar Barca settled on the mountain with his mercenaries in order to keep the Roman garrison of Panormus in check, and corn was then cultivated here on the *Hercte* (which, however, is located by some authorities on the E. slope of the Monti Billiemi, opposite). Down to the 15th cent. the mountain was clothed with underwood and even to-day the fissured cliffs are not absolutely bare, but are partly covered with broom, grass, and herbs, and trees have been planted at various spots.

The NEW ROAD to the top, the Via Pietro Bonanno, at first describes a long curve to the E., running fairly level, until it overlooks the Villa Belmonte (see above); here it turns N., above Arenella (p. 338) and the sea, commanding a lovely view, to the cemetery (p. 338), and then curves back along the hollow

in the S. flank of the mountain. Here it winds upwards, alongside the bridle-path, which it crosses for the first time near (1 hr.) a chapel; 3 min. farther on is a little wayside tavern. After crossing the bridle-path twice more it climbs up the W. slope at a height of 1066-1312 ft. (views) and ends outside the grotto church (rfmts. at the houses here; hotel under construction), 2 hrs.' walk from the beginning of the road. — The old paved BRIDLE PATH (la Scala), steep at first, zigzags up the hollow in the S. flank, and after crossing the road for the last time (see above), runs above it, just below the highest ridge (this section of the path is not much shorter than the road); just before reaching the grotto church it drops down and rejoins the road (1½ hr. in all).

Below an overhanging rock on the shoulder of the mountain is the *Grotto of St. Rosalia* (1407 ft.), converted into a church in 1625 (dwelling of the priests on the left). St. Rosalia (d. about 1170) was, according to tradition, the daughter of Duke Sinibaldo and niece of the Norman King William II., and when only fourteen years old fled hither from motives of piety. Her bones were discovered in the cavern in 1624 and conveyed to Palermo. Their presence at once banished the plague then raging, and from that time St. Rosalia has been the patron saint of the city. The grotto is visited by numerous worshippers, especially on Sept. 4th (comp. p. 311).

The small decorated cavern in which the holy maiden performed her devotions is shown by candle-light; in front of it is a recumbent statue of the saint by the Florentine Gregorio Tedeschi, with sumptuously gilded robes (17th cent.). "The head and hands of white marble, if not faultless in style, are at least so natural and pleasant that one can hardly help expecting to see the saint breathe and move" (Goethe). — The water which constantly trickles down the sides is carried off in leaden gutters.

A path leading straight on from the grotto church brings us in 20 min. to a small temple on the N.E. side of the mountain, with a colossal statue of the saint, twice beheaded by lightning; on the ground lie the two heads. View hence towards the sea. — The first path beyond the houses near the grotto church ascends steeply to the right to a shelter-hut of the Italian Alpine Club (no adm.) and (½ hr.) the *Semáforo* on the highest summit (1988 ft.), which commands an admirable VIEW of the beautiful basin around Palermo, the numerous headlands of the N. coast, the W. Lipari Islands, and the distant Etna.

Energetic walkers may cross a stretch of smooth pasture-land to the W. of the houses (inquire for the beginning of the path) and then descend the *Valle del Porco* by very toilsome paths towards the S.W. direct to the (¾ hr.) Favorita, which is reached beside two round temples (to the château, straight on).

In the Conca d'Oro, at the W. base of Monte Pellegrino, skirted by the Via Real Favorita (the continuation of the Via Sampolo, p. 336), is the royal château of **La Favorita**, in a district studded with the villas of the aristocracy of Palermo and

known as '*I Colli*'. This country-residence (open all day; gratuity 1-2 *L.*) was erected by Ferdinand IV. in the Chinese style, and contains also some rooms in the antique style. It is surrounded by gardens, shady walks, luxuriant orange-plantations, and extensive grounds (now state property; comp. p. 46). The tram stops in the Via Real Favorita (see p. 336) outside the elliptical courtyard. The terrace on the second floor, to which visitors are conducted, commands a beautiful *View across the gulf and the Conca d'Oro, as far as the bays of Mondello and Sferracavallo.

The grounds of the Favorita are open to the public daily from 9 a.m. till sunset. The finest and shadiest parts are to the E. of the château (comp. the map, p. 334). From the (5 min.) Hercules Column we may follow the avenue to the S., between fields, and finally bending to the right, beyond the barracks of the anti-aircraft troops and the racecourse, reach the (¾ hr.) *Leoni Gate*, the S. entrance (tramway, etc., see p. 336).

Travellers interested in agriculture may visit the *Istituto Agrario*, founded by Carlo Cottone, Principe di Castelnuovo (p. 326), situated ⅔ M. to the S. of the château, on the W. side of the Via Real Favorita. About 5 min. further S. is the *Villa Sofia*, the property of Mrs. R. Whitaker, with a beautiful garden containing collections of palms and orchids (adm. on Mon. and Fri.; apply to the superintendent).

This excursion may be very pleasantly extended to the N. of the Favorita (tramway, etc., see p. 336), past *Pallavicino*, with the villa of Prince Scalea, to the bay of ***Mondello**, the seaside resort of Palermo, with excellent sands, a large bathing establishment (p. 309; first-class restaurant), a golf-course, and numerous villas (pensions, see p. 308). — The tramway ends at *Partanna*, about ⅔ M. inland.

From Mondello a picturesque path (Spiaggia dei Ròtoli) leads along the beach, skirting the Monte Pellegrino, viâ the new *Cemetery* of Palermo (tramway, see p. 308) and *Arenella* to (c. 2 hrs.) Acquasanta (p. 336).

B. Monreale. San Martino.

(Western Environs)

To Monreale about 4½ M. Tramway (Nos. 8 and 9, p. 308) from the Piazza Bologni (Pl. C 3) viâ the Piazza dell' Indipendenza (Pl. B 1; junction of the other tramway-lines of Palermo) to (3 M.) Rocca, thence by funicular (1100 yds. long, maximum gradient 12:100) to just short of the Piazza della Cattedrale at Monreale. — Carriages, see p. 309. — A light railway (under construction) runs from Palermo-Lolli (Pl. F 1) to Boccadifalco (p. 342) and Monreale (station below the town, to the S.), then through the valley to Parco (p. 343) and Piana dei Greci (p. 343).

To San Martino a bridle-path leads from Monreale in 1¼ hr. (or including the ascent of the Castellaccio in 2¼-2½ hrs.). A carriage-road leads from San Martino back to (4½ M.) Rocca viâ Boccadifalco (p. 342; motorbus 2 from Palermo, see p. 309); no inn is passed on the way. Those who are not afraid of the uncomfortable descent to Monreale are advised to make this whole excursion in the reverse direction. A carriage-drive is hardly advisable, as the road is hilly and in disrepair in many places.

Porta Nuova (Pl. B 1), see p. 315. The perfectly straight prolongation of the Corso Vittorio Emanuele, called the Corso Calatafimi (Pl. B 1; tramway, see above), leads to Monreale. On the right is situated the extensive workhouse for women (*Albergo delle Povere*).

About ¼ M. farther on, to the left, are artillery barracks, in the court of which is the old château of **La Cuba** (adm. on application to the sentry), a rectangular hall with blind pointed arches and a projection on each side. On the frieze is an Arabic inscription recording the erection of the building by William II. in 1180. The interior, the central apartment of which has some remains of stalactite ornamentation, is not open to visitors. The palace originally stood in a pond, which lapped its foundations, and was surrounded by an extensive park. A pavilion once belonging to the latter is on the opposite side of the street in the garden of the Cavaliere Napoli (½ M. farther on, No. 581, beyond the street leading to the Cappuccini) and is called *La Cubola* (mentioned in Boccaccio's Decamerone, v. 6); visitors knock (gratuity).

The Strada di Pindemonte (tramway halt), which diverges to the right about 250 paces from the artillery barracks, leads past the new and imposing *Manicomio* or lunatic asylum (left) to the (⅓ M.) **Convento dei Cappuccini,** in the subterranean corridors of which, dating from 1621, are preserved 8000 corpses of priests and wealthy inhabitants of Palermo, either mummified or mere skeletons (gratuity). This method of interment, which recalls the Capuchin vaults at Rome, has been prohibited since 1881.

Outside the front of the Capuchin church we follow the Via dei Cipressi to the right for 4-5 min., then take the Vicolo Zisa to the (4 min.) Piazza Zisa, which may be reached direct by tramway 17 from Palermo (p. 308). On the W. side of the piazza lies the old Norman château of **La Zisa,** now belonging to the Marchese di San Giovanni. This three-storied building, outwardly unassuming, decorated only with blind pointed arches, was erected by William I. on Saracenic models; the original windows were small and narrow. The central apartment on the ground floor (visible from the main portal), is a square garden-hall with rectangular recesses, Byzantine mosaics, and a lofty stalactite vaulting; down the middle ran a fountain, which emptied itself into a fish-pond outside the château (custodian next door, to the N.; the other rooms are not usually accessible).

On the left side of the road to Monreale we next pass the *Giardino di Acclimazione* (No. 248), laid out in 1861 for agricultural purposes. On the same side, 1½ M. from the Porta Nuova, at the tramway-halt Camastra, are the iron gate and Swiss lodge (No. 448) at the entrance to the ***Villa Tasca,** built as an experimental agricultural station by the late Conte Tasca, one of the first systematic farmers of Sicily. The fine park is surrounded by extensive kitchen-gardens, which must first be traversed by visitors (straight on from the road, then to the right; gratuity to the custodian on leaving). The garden, which is almost tropical in the luxuriance of its flora, contains numerous palm-trees. The

small temple to the right of the house commands a charming view of the Oreto valley and Monreale.

The group of houses at the base of the height of Monreale is called **La Rocca** (330 ft.). The funicular (p. 338) ascends hence steeply along an embankment, commanding a retrospect of Palermo, the Conca d'Oro, the gulf, and, in clear weather, the Lipari Islands of Filicuri and Alicuri.

Alongside the funicular, the road, constructed by Archbishop Testa of Monreale, by which Monreale is reached on foot in ¾ hr., ascends in two curves to the 'royal mount' (1150 ft.), on which in 1174 William II. founded a Benedictine abbey and in 1174-89 erected the famous cathedral. Around these **Monreale** (985 ft.; Ristorante Savoia, about 100 yards short of the tramway-terminus), a town of 22,500 inhab., has sprung up since the second archbishopric in the island was established here.

The ****Cathedral of Monreale** is the most important monument of Norman art in Sicily. Its W. part is built in the form of a basilica with nave and aisles, while the E. part has been expanded on the plan of a Byzantine structure with wings, and ends in three apses. The building is 334 ft. long and 131 ft. wide. The outside of the choir, with interlaced pointed arches of dark grey lava, is especially beautiful. The entrance is flanked by two square towers, according to the dictates of Northern art. The magnificent portal possesses bronze doors dating from 1186, executed by *Bonannus* of Pisa, with reliefs from sacred history and inscriptions (some in the earliest form of Italian). The bronze doors of the left side-portal (below a 16th cent. vestibule) were executed about the same time by *Barisanus* of Trani (p. 258).

INTERIOR (entrance by the left side-door; if closed, ring at the right end of the vestibule). The upper walls of the nave and the richly decorated open roof (well restored after a fire in 1811) are supported by eighteen antique columns with magnificent capitals. The transept, approached by five steps, is borne by four pillars. The pointed arches are the only Arabian structural feature in the cathedral.

The *Mosaics*, the most copious in Sicily, with which the walls are entirely covered, were completed in 1182 and occupy an area of 70,400 sq. ft. They consist of three different classes: scenes from the Old Testament, from the life of the Saviour, and from the lives of the Apostles. They are explained by Latin inscriptions, except in the case of the most sacred figures in the choir, which have Greek inscriptions. The nave (beginning at the W. end, above, to the right) contains Old Testament subjects down to the Wrestling of Jacob with the Angel, in two rows of twenty tableaux each. Each aisle contains nine and each transept fifteen scenes from the history of Christ. On the arches of the transept are subjects from the lives of SS. Peter and Paul. In the tribune is the bust of Christ as ruler of the world (Pantokrator); below it, a Madonna enthroned, with two angels and the Apostles at the side; under these are fourteen saints. In the niches at the sides, Peter and Paul. Above the royal throne is portrayed King William in the act of receiving the crown from Christ; above the archiepiscopal seat he is represented as offering a model of the cathedral to the Virgin. — In the right transept are the tombs of William I. and William II.

The monument of the former is a sarcophagus of porphyry, like those in the cathedral at Palermo; that of the latter was erected in 1575. Near these, somewhat towards the W. end of the church, is the *Cappella di San Benedetto*, with reliefs in marble of the 18th century. — Adjoining the left choir-chapel is the *Cappella del Crocifisso*, of 1690, with fine wood-carvings from the history of the Passion on the side-doors. The chapels are opened by the verger (½-1 *L.*, including ascent to the roof).

The visitor should not omit to ascend to the roof of the cathedral for the sake of the glorious VIEW. The entrance to the staircase is in a corner at the beginning of the right aisle (172 steps to the top). — Another fine view is obtained from the courtyard of the Arcivescovado (entrance at the back of the choir).

Adjoining the right end of the cathedral façade is the former BENEDICTINE MONASTERY, which William supplied with monks from La Cava (p. 198). Of the original building nothing is now left except the **Cloisters*, the largest and finest extant in the Italian Romanesque style (adm., see p. 311; entrance at the angle inscribed 'Chiostro di Santa Maria Nuova'). The pointed arches are inlaid with mosaics and supported by 216 columns in pairs; the capitals are all different and the richly ornamental shafts also vary. The capital of the 9th column from the E., on the N. side, bears a mason's inscription, dating from c. 1200. In the S.W. angle is a well-house. The S. side of the cloisters is overshadowed by the ruins of a vast wing of the ancient monastery. — The modern part of the monastery (now fitted up as schools; entrance by the next door in the piazza), contains a marble staircase with a picture by Pietro Novelli (St. Benedict and the heads of the Benedictine order); good view from the terrace.

The view from the church of the Madonna delle Croci, ¾ M. above Monreale, is even finer than that from the roof of the cathedral (1 min. beyond the piazza follow the lane with red notice 'Castellaccio').

A road, commanding magnificent views but often shut in by walls, leads from Monreale to (2 hrs.) *Parco* (p. 343) through the deep and fertile valley of the Oreto. Walkers who wish to ascend by the short-cuts must choose dry weather, as the paths are almost impassable after rain. They leave the carriage-road at the (8 min.) house No. 50, pass to the left under an archway, and then follow the line of the telegraph-posts.

From Monreale a stony bridle-path (*Le Scale*), commanding beautiful views of the Oreto valley, Palermo, and the sea, and furnished beyond the tramway-terminus with red sign-boards, ascends to the W. to (½ hr.) the *Portella di San Martino* (1945 ft.), the head of the pass. The summit commanding this on the N.E. (2505 ft.; easy zigzag path to the right in 25 min.), surmounted by the deserted fort of *Castellaccio* (belonging to the Club Alpino Siciliano, p. 310; adm. 1 *L.* 50 c.; rfmts.), affords a still more extensive view. We descend in ½-¾ hr. to the suppressed Benedictine monastery of **San Martino** (1640 ft.), founded by Gregory the Great in the 6th century. The extensive building, dating from 1778, is now occupied as an agricultural school for war-orphans. Handsome entrance-hall.

The church contains an oil-painting by *Pietro Novelli* (right transept) and fine choir-stalls by *Scipione di Guido* (1597). By the side-exit on the right are some old reliefs from the life of Christ. In the refectory is a good ceiling-fresco by *Novelli* (Daniel in the lions' den).

From San Martino we descend in 1 hr. (up 1½ hr.) through a narrow and somewhat monotonous valley to *Boccadifalco* (720 ft.; motorbus and light railway, see p. 338), picturesquely situated among rocks. A road leads hither direct from Palermo also, beginning at the Porta Nuova and passing the Capuchin convent (p. 339) and the village of *Altarello di Baida*. A little way short of the last, to the left, lie the remains of the small Arabo-Norman château of *Mimnermum* (Arab. *Menani*), with a garden-hall and fountain like La Zisa (p. 339). A picturesque road (½ hr.) leads from Boccadifalco along the heights to La Rocca tramway station (p. 340), and an equally pleasant footpath leads up the hillside to Monreale.

Another fine route, commanding a continuous view of the plain and the sea, leads from Boccadifalco to the (20 min.) former convent of *Baida* (548 ft.), founded by Manfred Chiaramonte in 1388 for the Cistercians. [We ascend in windings from the clock-tower and beyond the Villa Luisa take the wider road to the left.] Here in the 10th cent. lay *Baidhâ* ('the white'), a Saracenic village which was connected with Palermo by a row of houses. A fine view is obtained from the terrace of the Spedale, adjoining the church on the left (gratuity). About 20 min. S.W., higher up, is the not easily accessible stalactite cavern of *Quattro Arie* (1148 ft.). For the return from Baida to Palermo we proceed as above to Boccadifalco and follow the road viâ Altarello (see above). Or we may descend the narrow lane to the left of the Spedale, turn to the right at (7 min.) the road, and take (13 min.) the road to the left, which leads us to (12 min.) *Passo di Rigano* (motorbus No. 2, see p. 309). Here we keep to the right to (1¼ M.) *Noce* (tramway No. 3, see p. 308).

A splendid view is obtained from the *Monte Cuccio* (3448 ft.), which is ascended from Boccadifalco in 2½ hrs. The route runs evenly along the valley of the Paradiso until the Monte Petroso is neared, then up by the red-marked path. At the top is a refuge-hut, the key of which is kept by the Club Alpino Siciliano at Palermo (p. 310).

C. Parco.

(South-Western Environs)

Motorbus from Palermo to (8 M.) *Parco* in ¾-1 hr. (4¼-5¼ *L.*), to (16¾ M.) *Piana dei Greci* in 2 hrs. (11 *L.*); to *Villagrazia* and *Malpasso*, see p. 309. — Light railway under construction (see p. 338).

The high-road to Corleone, leaving Palermo at the Piazza dell'Indipendenza (Strada Pisani, Pl. B 1), leads past *Porrazzi* (tramway No. 2 thus far, see p. 308) to the (2¾ M.) *Ponte delle Grazie* over the *Oreto*, and then ascends to *Grazia Vecchia* (comp. p. 343).

Thence viâ *Malpasso* along the foot of the hill, with a gradually expanding view, to (8 M.) the little town of Parco.

Parco (1161 ft.), with 4800 inhab., is named after the extensive hunting parks established here by William II. The parish church contains a relief of the Madonna (1328; above an altar on the right) from the abbey of Santa Maria di Altofonte. The view of Palermo from a little beyond Parco is very beautiful. To Monreale, see p. 341.

The road goes on through desolate hill-country and reaches the watershed at the Madonna del Bosco (2500 ft.). A short distance beyond this (15¼ M. from Palermo) is **Piana dei Greci** (2378 ft.; Nicolò Borgia's inn), a town of 10,000 inhab., originally an Albanian colony founded in 1488; at certain festivals handsome costumes are still to be seen here.

At a point opposite (S.) Piana dei Greci the *Belice* flows to the S.W. through a gap between two hills. The uppermost course of the river has here been made to form a lake by means of a dam 886 ft. long and 124 ft. high; the water is conducted 10½ M. to the N., where it drops down 1640 ft. into the generating station 1¼ M. to the W. of Santa Maria di Gesù (see below).

Proceeding to the N.E. from Grazia Vecchia (see p. 342) along the right bank of the Oreto, we return to Palermo viâ *Villagrazia*, the Ponte dell'Ammiraglio (p. 345), and the Corso dei Mille (Pl. A 4, 5; tramway No. 6). This is the so-called 'Giro della Grazia'. Just short of the point where we cross the railway for the first time a road ascends to the right to *Santa Maria di Gesù* (see below).

D. Santa Maria di Gesù. San Giovanni dei Lebbrosi. Santo Spirito.

(South-Eastern Environs)

To Santa Maria di Gesù either by motorbus direct from the Porta Sant'Antonino viâ the Ponte dell'Ammiraglio or by motorbus 1 or 5 bis (p. 309) to the S. end of the Via Oreto, thence on foot to the right, along the river, to the Ponte della Guadagna (continuing the Via Filicuzza) and across it to the Via Santa Maria di Gesù (from the Via Oreto to the church of S. M. di Gesù, 2 M.); just beyond the railway-crossing the Via Grazia branches off at a right angle to the right to Villagrazia (see above). — To San Giovanni dei Lebbrosi by tramway 6 to Ponte dell'Ammiraglio (8 min. before San Giovanni dei Lebbrosi); we may go on thence by the Via Brancaccio, crossing the railway obliquely, to Brancaccio, passing near La Favara and the Grotta San Ciro, and (2 M.) Santa Maria di Gesù (comp. the map at p. 334).

Beyond the Oreto, which has worn a deep bed for itself in the tufa of the Conca d'Oro (p. 305) but is now an insignificant stream, the broad road, named Via Santa Maria di Gesù, gradually ascends to Santa Maria di Gesù (165 ft.). [Walkers ascend the steps beyond the bridge and rejoin the Via di Gesù farther on.]

Santa Maria di Gesù (165 ft.), formerly a Minorite convent, commands, especially by morning-light, one of the finest **Views of Palermo, with the Monte Pellegrino in the background.

The beautiful cemetery of the convent contains the burial-places of several noble families of Palermo. A door (unlocked by a friar) to the left of the choir, inside the church, admits to the *Cappella La Grua*, in which are the remains of fine mural designs, probably by a Catalan painter of the last quarter of the 15th century. From the upper iron gate of the cemetery, to the left (unlocked on request), a path ascends in zigzags past a conspicuous white-washed loggia with painted terracotta figures to (8 min.) a second chapel, which is the best point of view.

The Via Brasca, running to the right (N.E.) from Santa Maria di Gesù at the foot of the Monte Grifone, joins in ¼ hr. the Via Ciaculli, which leads to the right in 4 min. to the church of San Ciro. Above the church is the *Grotta dei Giganti* or *Grotta di San Ciro*, a cave well known to palaeontologists, and still containing fossil bones. The cave is very dirty. — A few minutes farther on are three pointed arches from the park of La Favara (see below).

The road goes on S.E. to the village of *Belmonte Mezzagno* (1115 ft.), 8¾ M. from Santa Maria di Gesù, ascending gradually and affording a succession of fine views. It passes *Ciaculli*, crosses the pass (984 ft.) between the Monte Grifone and the Montagna Grande, with an obelisk near the monastery of *Gibilrossa* (1204 ft.), where Garibaldi's camp was pitched in 1860, before the capture of Palermo, and then turns to the W., leaving the road to Misilmeri on the left (see below). Belmonte may be reached by pedestrians also in 2½ hrs. by a mule-track over the pass called Portella di Palermo (1801 ft.), which intersects the cart-track to Villagrazia (p. 343), skirting the base of the mountain, about ¾ M. to the S.W. of the cross in front of Santa Maria di Gesù, and thence ascends the *Valle di Belmonte*. — The interesting ascent of *Monte Grifone* (2729 ft.) is most conveniently begun from Belmonte (1½ hr.). From the highest house on the N.E. side of the village we cross over to the E. side of the valley and enter a little side-valley, the floor of which we follow to the left until we reach a ridge descending from Monte Grifone. Thence we strike off to the left (no path) to the summit. We may either retrace our steps to Belmonte and thence descend to *Misilmeri* (p. 366), or we may descend from the top down the N. side of the mountain (steep and no continuous path) direct to Santa Maria di Gesù.

The Vicolo Conte Federico, beginning opposite San Ciro, leads N.E. in 7 min. to the Via Conte Federico. On the left side of the latter, 5 min. N.W., are the remains of the Saracenic-Norman château of **La Favára** (c. 1153), the magnificence of which has been highly extolled by Arabian and Jewish travellers of the middle ages. Here, too, Frederick II. held his court. An artificial lake originally surrounded it on three sides. The château, of which the chapel and the characteristic pointed arches may be recognized, is much built up and is now called the *Castello di Mare Dolce*.

The Via Conte Federico leads N.W. to the church of the village of *Brancaccio*, whence we follow the Via Brancaccio, crossing the railway about 1 M. from La Favara, to the Corso dei Mille (tram No. 6, see p. 308). About 250 paces to the S.E. by this Corso, and a little back from the road, on the left (entrance at No. 346; gratuity), lies **San Giovanni dei Lebbrosi** (St. John

of the Lepers), one of the oldest Norman churches in Sicily, founded in 1072 by Roger I., enlarged in the 12th cent., and now partially restored. The dome and apse are ancient. — About ½ M. to the N.W. the Corso dei Mille crosses the Oreto. A branch of the river, immediately before this point, is spanned, on the right, by the lofty arches of the **Ponte dell' Ammiraglio**, constructed in 1113 by Admiral Georgios Antiochenos. The bridge (now disused) is visible also from the tramway and from the railway. Hence we regain the town by the Corso dei Mille (Pl. A 4, 5; tramway No. 6) in about 10 minutes.

The Via dei Vespri leads in ¼ hr. from the Porta Sant'Agăta (Pl. A 3) to the **Campo Santo Spirito**, or *Sant'Orsŏla*, the old cemetery, laid out in 1782 (the new cemetery is at the Monte Pellegrino, p. 336), with the church of *Santo Spirito* or *dei Vespri*, where the revolt of the 'Sicilian Vespers' broke out on March 31st, 1282 (comp. p. xliv). The church (closed; 1 *L.* to the cemetery-keeper who opens it), which was thoroughly restored in 1882, belonged to a Cistercian monastery founded by Archbishop Gualterius Offamilius (p. 316) in 1173. The interior has massive round pillars resembling those in the Norman churches of England. The fine exterior of the choir, with its pointed arches of lava, is worthy of notice.

E. Soluntum.

(Eastern Environs)

RAILWAY (from the main station, see p. 307) to *Santa Flavia Solunto* (10 M.; not stopped at by the expresses; 8 *L.* 60, 6 *L.* 10, 3 *L.* 50 c.). The visit to Soluntum is interesting only for its fine views. Luncheon should be carried. The railway is preferable to the road, which runs alongside (to Soluntum 12½ M.); motorbus from Palermo viâ Bagheria to Santa Flavia in 1 hr. — Early risers can combine this trip with a visit to Cefalù (see pp. 310, 393) or go on to Termini (for Agrigento or Catania).

For the railway journey from Palermo to Bagheria and Santa Flavia (station for Soluntum), see p. 389.

8¾ M. **Bagheria** (160-328 ft.), a country-town with 19,050 inhab. and the now deserted villas of many Sicilian nobles. Turning to the right on leaving the station, we ascend the main street, which traverses the whole town, to the (20 min.) *Villa Butera* (wax figures in the Carthusian habit in the so-called 'Certosa'; gratuity) and, farther on, left, the *Villa Palagonia*, with its fantastic sculptures (gratuity). Still farther E. is the *Villa Valguarnera;* excellent *View from the terrace and from the Montagnuola (446 ft.), a hill reached from the garden in 10 minutes (gratuity). The station of Santa Flavia Solunto lies about 1¼ M. to the E. of the entrance to the last-mentioned villa.

10 M. **Santa Flavia Solunto** (131 ft.).

Leaving the station we turn to the right, in 1 min. more recross the railway to the right, and in 5 min. reach a red house on the left,

inscribed 'Antichità di Solunto'. This is the house of the custodian, who accompanies visitors from this point (4-5 *L.*; his attentions are not indispensable). We traverse a garden and then ascend a steep and sunny road to the (½ hr.) ruins of *Solūs, Soloeis,* or **Soluntum** (600 ft.), situated on the S.E. spur of Monte Catalfano (1233 ft.). The town was originally a Phoenician settlement; the rather insignificant ruins date from the 1st cent. B.C. Nearly the whole of the ancient paved road of approach, ascending the hill in zigzags, has been brought to light. The town was very regularly laid out, the streets running from E. to W. and N. to S., and crossing each other at right angles. A narrow passage was left between the backs of the rows of houses to allow the water to escape from the hill, which is so steep as to have necessitated the construction of flights of steps in some of the streets. The internal arrangement of several of the houses is still recognizable. Part of the peristyle of a large house has been re-erected, and is now named the 'Gymnasium'. Admirable *Views are enjoyed from the top of the hill, embracing the bay of Palermo and the Conca d'Oro to the W., and to the E. the coast as far as Cefalù and the Madonie Mts. (p. 393), snow-clad in winter. In very clear weather the flattened ridge of Mt. Etna may be descried in the background. The steep promontory to the N. is *Capo Zaffarano* (710 ft.); on the shore below lie *Sant' Elia* and *Porticelli*. Towards the S., in the direction of the *Capo* and *Tonnára di Sólanto* (tunny-fishery, see p. 480), lay the harbour of Soluntum.

Good walkers may descend the steep hill and proceed round the N. side of Monte Catalfano and through the village of *Aspra*, which lies on the sea, to Bagheria.

From Palermo an excursion may be made by steamer in 3¾ hrs. (four times weekly) to **Ustica**, 41½ M. to the N., a volcanic island 3⅓ sq. M. in area. In the centre rises the *Punta di Maggiore* (800 ft.), a fragment of the former crater, to the N. and S. of which plateaux gradually descend to the abrupt rocky coast. Ustica was colonized by the Phoenicians, and was subsequently taken by the Romans. During the middle ages it was but thinly peopled. Fortifications were constructed in 1761 but in the following year the whole population was murdered or carried off by Berber pirates. The number of inhabitants is now 1600, one third of whom are prisoners sentenced to banishment here ('domicilio coatto'; common criminals, political prisoners, and a few Berber chieftains from Tripolitania). The soil is fertile but water is scarce. The only village is *Ustica* (177 ft.; Alb. dei Cacciatori), on the E. extremity, where the Cala di Santa Maria forms a small port. Fishing and agriculture are the chief means of livelihood. The caverns in the island abound in fossil conchylia; the finest cave is the *Grotta dell' Acqua*, 328 ft. wide in places, with stalactites, near the Cala di Santa Maria.

Excursion from Palermo to *Segesta* and *Selinus*, see p. 347; to *Cefalù*, see p. 389.

ROADS FROM PALERMO: W. to *Trapani* (10 ft.; p. 355; motorbus, see p. 347), 68½ M., over the head of the pass (2145 ft.) to (21 M.) Partinico (620 ft.; p. 348), which is reached also by a road viâ Montelepre and by a

finer coast-road, then viâ (33½ M.) Alcămo (840 ft.; p. 348) and (46 M.) Calatafimi (1017 ft.; p. 349). — S.W. to *Marsala* (39 ft.; p. 352), 77 M., viâ (46 M.) Calatafimi (see above) and (54 M.) Salemi (1450 ft.; p. 351). — S. to *Agrigento* (1069 ft.; p. 369), by three routes: viâ (46 M.) Calatafimi (see above) and (69½ M.) Castelvetrano (623 ft.; p. 351; 7½ M. beyond are the ruins of Selinus), 141½ M.; viâ (38 M.) Corleone (1575 ft.; p. 366), 104½ M.; viâ (39 M.) Lercara Friddi (2165 ft.; p. 367) and (61½ M.) Casteltermini (1817 ft.; p. 368), 86½ M. — S.E. to *Caltanissetta* (1929 ft.; p. 378), 87 M. — E. to *Messina* (16 ft.; p. 403), 161½ M., viâ (24¼ M.) Termini Imerese (370 ft.; p. 390), (46½ M.) Cefalù (98 ft.; p. 393), and (114¼ M.) Patti (502 ft.; p. 396); 6½ M. beyond Termini a road diverges on the S.E. for (99 M. from Palermo) *Nicosia* (2844 ft.; p. 392) and (165 M.) *Catania* (124 ft.; p. 424).

MOTORBUSES FROM PALERMO: to *Trapani* by the high-road (mentioned on p. 346 and above) viâ Alcamo and Calatafimi, 78 M. in 4 hrs. (52 *L.*); special trip on Sun. during the season to *Segesta*, to the Via del Tempio (p. 349) and back 69 *L.* (including 4½ hrs.' wait). — The *Automobili da Turismo* from Palermo to Agrigento (141¾ M., p. 300; private car to Segesta and back 300-500 *L.*, according to the number of passengers, twice as much to Segesta and Selinus and back; a most interesting drive) go by the high-road (like the motorbuses) but beyond *Segesta Halt* (p. 348) go right up to the temple (p. 349; wait) and below *Calatafimi* (see above) go on past *Salemi* (p. 351) and *Santa Ninfa* (p. 351) to *Castelvetrano* (p. 351); on the following day they proceed viâ *Selinus* (p. 360; wait), *Menfi* (p. 364), *Sciacca* (p. 364), and *Porto Empedocle* (p. 368) to *Agrigento* (p. 369). — Automobili da Turismo from Palermo to Taormina and Syracuse, see p. 389.

26. From Palermo to Trapani viâ Segesta.

RAILWAY, 121 M., express in 4½ hrs. (102 *L.*, 68 *L.* 50, 40 *L.* 50 c.), ordinary train in 5¼-5½ hrs. (91 *L.* 50, 61 *L.* 50 c., 36 *L.*). — This is the line for the ruins of Segesta, with its well-preserved temple (p. 350; more conveniently visited direct from Palermo by motorbus or Automobili da Turismo, see above), and for Selinus (p. 360), where immense temple-ruins strew the ground. To (49¾ M.) *Segesta Halt* (6½ M. to the N.E. of the ruins), express from Dec. to mid-May in 2 hrs. (42 *L.* 50, 29 *L.*, 17 *L.* 30 c.), ordinary train in 2¼ hrs. (38 *L.* 50, 26 *L.*, 15 *L.* 40 c.; return-ticket 64 *L.*, 43 *L.* 50, 26 *L.* 50 c.); to (74½ M.) *Castelvetrano*, express in 3 hrs. (63 *L.*, 42 *L.* 50, 25 *L.* 50 c.), ordinary train in 3½ hrs. (56 *L.* 50, 38 *L.* 50, 22 *L.* 50 c.). Branch-line from Castelvetrano to (8¾ M.) *Selinus*, see R. 27. — The inns and railway buffets at Alcamo, Calatafimi, and Castellammare are very primitive; visitors to Segesta should bring provisions with them.

STEAMERS of the *Società Florio*, bound for Tunis, leave Palermo for Trapani on Tues. (voyage 5 hrs.) and Sun. (voyage 7 hrs.), returning from Trapani on Thurs. and Monday. This is a beautiful trip round Monte Pellegrino, Capo Gallo, and the broad Golfo di Castellammare.

ROAD and MOTORBUS, see above and p. 346.

Palermo (Stazione Centrale; Pl. A 4), see p. 307. — 3¾ M. *Palermo Lolli* (p. 307). The train then traverses the Conca d'Oro. To the left are the *Monti Billiemi* (2920 ft.), to the right the *Monte Pellegrino*. — Beyond (7 M.) *San Lorenzo Colli* the train enters the depression between the Monti Billiemi and the promontory of *Monte Gallo* (1840 ft.). — 9½ M. *Tommaso Natale*. — 10½ M. *Sferracavallo* (restaurants), a small bathing-place. Tramway from Palermo, see p. 308. — 12 M. *Isola delle Femmine*. The railway now skirts the coast for some distance. To the left lie (13½ M.) *Capaci* and (16¾ M.) *Carini*. The latter, with a castle of the Chiaramonti,

was formerly the free Sikanian town of *Hyccara*, whence in 415 B.C. the Athenians carried off the celebrated courtesan Laïs, then a child. The train next skirts *Monte Orso* (Pizzo di Mezzo, 2601 ft.), which rises on the left. — 23½ M. *Cinisi-Terrasini*. — Beyond (30½ M.) *Lo Zucco-Montelepre* the train crosses the generally dry bed of the *Nocella*. Zucco was the property of the Duc d'Aumale, who died there in 1897.

32½ M. **Partinico** (462 ft.). The town (620 ft.), with 20,800 inhab., a trade in wine and oil, and several factories, lies ²/₃ M. to the left of the station and is dominated by several old towers. — 37¼ M. *Trappeto*, 39 M. *Balestrate*, both on the spacious Gulf of Castellammare, which is bounded on the E. by the *Punta di Raisi* and on the W. by the *Capo San Vito* (p. 358). The train runs near the sea, through extensive dunes (on the right partially stabilized by plantations), and crosses the *Fiume San Bartolomeo*, which is formed by the union of the *Fiume Freddo* and the *Fiume Caldo*.

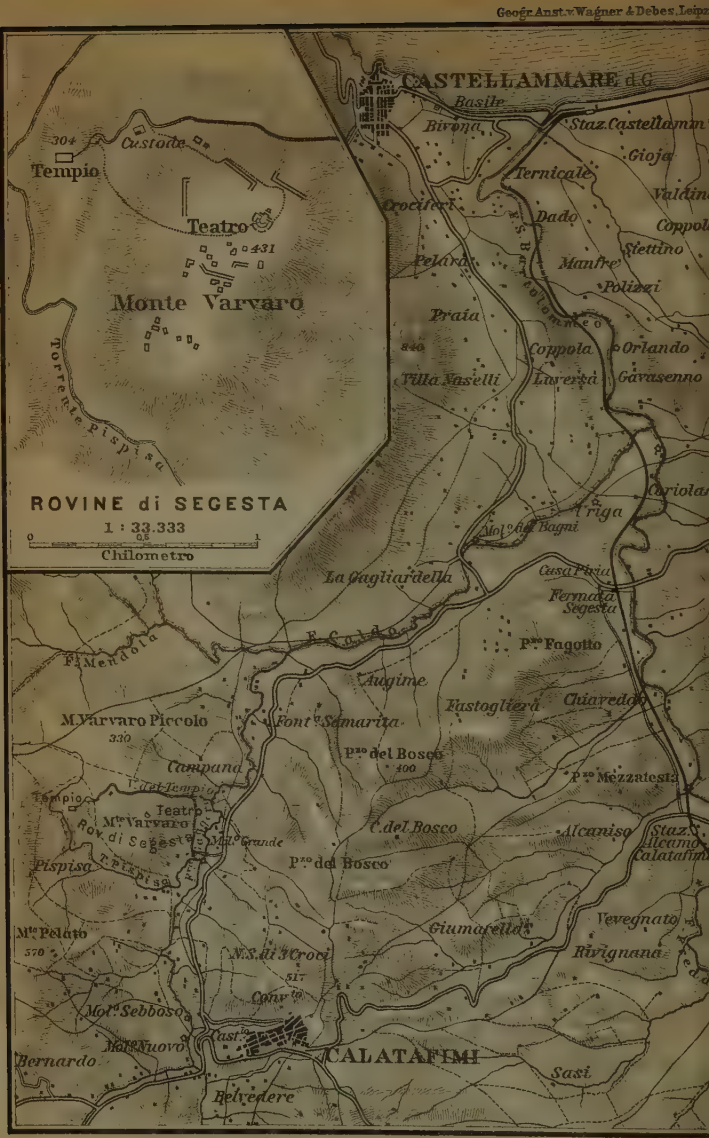
45½ M. **Castellammare** *del Golfo* (13 ft.; railway buffet). The town (98 ft.; 16,300 inhab.; Alb. Tre Stelle), which was once the seaport of Segesta and still carries on a considerable trade, lies 2 M. to the W. of the railway (motorbus). — The train quits the coast and ascends the valley of the *Fiume Freddo* (the ancient Crimisus). Three tunnels.

49¾ M. *Segesta Halt* (98 ft.; railway buffet; the express stops here during the season only, see p. 347) is the best starting-point for a visit to the ruins of Segesta (see pp. 349, 350). The road ascends hence to the E. to (3½ M.) Alcamo (motorbus, see p. 347).

51½ M. *Alcămo-Calatafimi* (210 ft.). Alcamo lies 3¾ M. to the N.E., Calatafimi 5½ M. to the S.W. Motorbuses ply from the station to both towns. To Segesta, see p. 349.

Alcămo (840 ft.; Alb. Sicilia; Alb. Centrale) is a town of Arabian origin, with 63,000 inhabitants. In antiquity *Longaricum* occupied this site. In 1233, after an insurrection, Frederick II. substituted a Christian for the Saracenic population. There are a few mediaeval and Renaissance remains, such as the *Castle*, now a prison; the portal of the church of *San Tommaso* (14th cent.); sculptures by Antonello Gaggini and his school in the *Cathedral* (*La Madrice;* 17th cent.), which has an ancient campanile and was painted by Borremans in 1736-37, and in the church of *San Francesco d'Assisi;* stucco figures by Giacomo Serpotta in *Santa Chiara* and the *Badia Nuova;* and a Madonna by Ruzulone (?) in *Santa Maria del Gesù*. The house pointed out here as that of Ciullo d'Alcamo, the Sicilian poet (13th cent.), is really of much later origin. Above the town to the S. rises the *Monte Bonifato*, or *Monte della Madonna dell'Autu* (*Alto;* 2707 ft.; ascended by mule-path in 2 hrs.), whence a magnificent prospect is obtained.

Geogr. Anst. v. Wagner & Debes, Leipz.



Calatafimi (1017 ft.; Alb. Garibaldi; Alb. Gorizia), a small town of 10,150 inhab., lies high above the valley. Outside the town, to the W., a good footpath ascends to the top of the hill occupied by the *Castle* (1115 ft.). Fine view hence of the temple of Segesta and the extensive mountainous landscape in the environs. Samuel Butler (1835-1902), the author of 'Erewhon', did much of his work at Calatafimi, where a street has been named after him. — The battlefield of Calatafimi, where on May 15th, 1860, Garibaldi won his first victory over the Bourbon troops, lies about 2 M. to the S.W. (comp. p. 1).

The Ruins of Segesta lie above (W.) the shadeless high-road uniting Alcamo and Calatafimi (traversed by the motor-cars from Palermo, see p. 347), which is joined just beyond Segesta Halt by a road (2½ M.) from Alcamo-Calatafimi station. The best starting-point for a visit to the ruins is Segesta Halt, when a convenient train stops there (comp. p. 348), though carriages are to be found there only at the height of the season. On the other hand carriages are almost always to be had at Alcamo-Calatafimi station, though it is advisable to order one in advance through the hotel or tourist agency (carriage to the temple and back 60-70 *L.*, motor-car 75-90 *L.*).

The whole excursion, including the time spent at the ruins, takes from Segesta Halt 3-3½ hrs. by motor, 4-5 hrs. by carriage, 6 hrs. on foot; visitors alighting at Alcamo-Calatafimi station take longer, as they must first proceed along the road to (2½ M.) Segesta Halt. Passengers arriving at Segesta Halt by the early morning train can utilize the Alcamo-Trapani motorbus as far as the Molino Grande, and return by it for the evening train. — The Automobili da Turismo (p. 347) and Carriages drive along the high-road as far as the (4½ M.) Molino Grande, then turn to the right, cross the bridge over the Gággera, and ascend the new Via del Tempio (2 M.) to within 200 yds. of the temple. — Pedestrians follow the same route (1½-1¾ hr. to the Molino, thence to the temple in 40 min.; those alighting at Alcamo-Calatafimi station require ¾ hr. more, comp. above).

The high-road from *Segesta Halt* passes (r.) the bath-houses of Terme Segestiane (visited in summer only) and (l.) the road from Alcamo-Calatafimi station and makes a curve to the W. After 1¼ M. it joins the road from Castellammare (p. 348; 5 M. to the town, 5½ M. to the station); 7 min. N., along this road, where it crosses the rocky ravine of the *Fiume Caldo* (the *Helbesos* of the ancients), we notice on the bank and in the bed of the river six hot sulphur springs (detected by their odour). This was the site of the ancient *Thermae Segestanae*. About 2 M. farther along the high-road is a *Cantoniera* (a watchman's house), near a good spring. Soon afterwards we come in sight of the temple, high up on the right, but far from conspicuous. At the Molino Grande, 1½ M. beyond the Cantoniera, the new Via del Tempio diverges on the right; it crosses the (2 min.) *Fiumara Gággera*, one of the feeders of the Fiume Caldo, turns to the N., then gradually

ascends to the W., and ends at (2 M.) a large car-park (buffet), 3 min. below the temple.

Segesta (997 ft.), or *Egesta* as the Greeks usually called it, one of the most ancient towns in the island, was of Elymian, not of Greek origin, and though completely Hellenized after the lapse of centuries, it was almost incessantly engaged in war with its Greek neighbours, especially Selinus.

Oppressed by the inhabitants of Selinus, the Egestans invited the Athenians to their aid in 416 B.C. (the Sicilian Expedition, comp. p. xl), and after the defeat of the latter at Syracuse (p. 445) they turned to the Carthaginians, who destroyed the obnoxious Selinus in 409 (p. 360). Egesta afterwards allied itself with Agathocles; but in 307 it fell a victim to the ferocity with which that tyrant, after his unsuccessful expedition against Carthage, endeavoured to regain his position of supremacy in Sicily. Most of the inhabitants were massacred, and a new population was settled in the town, which assumed the name of *Dicaeopolis*. During the First Punic War the inhabitants allied themselves with the Romans, who accorded them some assistance, not only out of gratitude but also owing to their common traditional descent from the Trojans and their veneration for Aeneas, the mythical founder of Egesta. In 72 B.C. Verres despoiled the town of the bronze statue of Diana, which had once been carried off by the Carthaginians and restored by Scipio Africanus.

The **Temple, situated on a hill (997 ft.) to the W. of and below the ancient town, is one of the best-preserved in Sicily, and its simple but majestic outlines in this desolate spot, surrounded by lofty mountains, are profoundly impressive. It is a Doric peripteros-hexastylos of thirty-six columns, which still support their entablature and pediment. The temple was begun c. 430 B.C. but was never completed. The columns are still unfluted, and the steps of the basement show the portions left projecting to facilitate the transport of the stones; the cella was not even begun. Length of the building, including the lowest steps, 200 ft.; width 86 ft.; columns with capitals 30 ft. in height and 6 ft. in thickness at the base; intercolumniation 8 ft. As the architraves were beginning to give way, they are secured where necessary with iron rods. At the back the Doric entablature, with guttae, is in good preservation.

The town itself lay on the *Monte Várvaro*, 25-30 min. walk to the S.E. of the car-park and reached by a curving footpath. The interesting *Theatre commands a beautiful view. Before us, beyond the stage, rises *Monte Inici* (3490 ft.), more to the left is *Monte Spáragio* (3705 ft.), to the right are the so-called *Bosco di Calatafimi*, the Fiume Caldo with the hot springs of the Thermae Segestanae (p. 349), the town of Alcamo, and the gulf of Castellammare. The diameter of the theatre, which is hewn in the rock, is 206 ft., that of the stage 90 ft., and that of the orchestra 54 ft. The seats are divided into seven 'cunei'. The twentieth row from the 'praecinctio' is furnished with backs. In front of the proscenium the remains of two figures of satyrs from the Roman period

are visible. A few remains of houses with Roman and Greek mosaic pavements have been excavated. — From the right corner of the proscenium a steep and inconvenient footpath descends past the house of the custodian to the Via del Tempio.

After passing the stations of Segesta and Alcamo-Calatafimi the railway reaches (64½ M.) *Salemi* station (731 ft.). Salemi town (1450 ft.; Gambino's inn), the ancient *Halicyae*, 4 M. to the W. (motorbus), with 10,650 inhab. and the relics of an early-Christian basilica (3rd-6th cent.), is commanded by a ruined castle. Four tunnels are passed through. The scenery improves.

74½ M. **Castelvetrano.** — *Railway Restaurant.* — Carriages from the station to the town 3-5 *L.* — HOTELS. *Grand-Hôtel Selinus*, 50 beds at 15-25, B. 6, L. 15, D. 22 *L.*, *Bixio*, 30 beds at 10-20 *L.*, both near the Piazza Principe, in the middle of the town, 10 min. from the station; *Italia*, unpretending.

Carriage to *Selinus* (p. 360) and back, or to the *Quarries* of Campobello (p. 352) and back, 50 *L.*, motor-car 70 *L.* By making a very early start (by railway, p. 359) energetic travellers may visit Selinus in the morning and the quarries in the afternoon, in time to catch the evening-express from Campobello to Trapani. Pedestrians may proceed due W. from Selinus to the quarries (comp. p. 363), but carriages must go round by Castelvetrano again.

Castelvetrano (623 ft.) is a provincial town, with 23,000 inhab., who are hereditary tenants of the fertile and high-lying district around the town, the property of the Dukes of Monteleone-Pignatelli. The campanile of the church adjoining the Palazzo Monteleone affords an extensive panorama of the surrounding plain. The church of *San Giovanni* contains a statue of John the Baptist by Antonello Gaggini (1522; apply to the sacristan). The church of *San Domenico* (key at the neighbouring school), embellished with stucco figures and legendary scenes by Antonino Ferrara (1577), contains a marble Madonna by Domenico Gaggini and the small *Museo Civico* (antiquities from Selinus). — About 2 M. to the W. is the restored Norman church of **Santa Trinità della Delia*, a centralized structure of the 12th cent., now the property of the Saporito family.

Light railway from Castelvetrano to *Porto Empedocle* and Agrigento, see p. 359.

FROM CASTELVETRANO TO SAN CARLO, 48½ M., light railway, opened as far as Salaparuta, 18 M. in 1½-2 hrs. — 7 M. *Partanna* (1174 ft.). — 10 M. *Santa Ninfa* (1102 ft.). — 15½ M. *Gibellina*. — 18 M. *Salaparuta-Poggioreale* (1177 ft.; Alb. Paruta). — Then across the valley of the *Bélice*. — 32¼ M. *Santa Margherita* (1525 ft.; Alb. Viola). — 39½ M. *Sambuca di Sicilia* (1210 ft.; Francesco Capra's inn), the Saracenic Rahal Zabuth. — 43 M. *Giuliana*. The town (2408 ft.; Calandrino's inn), 2½ M. to the S.W. of Chiusa Sclafani (p. 366), has a castle of the Hohenstaufen and a church in the Norman style. Numerous agates are found in the vicinity. — 48½ M. *San Carlo*, see p. 366.

Beyond Castelvetrano the train enters a wide moor, which extends nearly as far as Mazara.

80 M. **Campobello** *di Mazara* (288 ft.; Alb. Selinunte), 2 M. to the N.E. of the large quarries which yielded the material for the temples of Selinus and are now called *Rocche di Cusa* or *Cave di Campobello*.

A visit to the ***Quarries of Selinus** is usually made by carriage from Castelvetrano there and back in about 3 hrs., see p. 351. The railway is cheaper; and the visit may be made on foot from Campobello station in 2½-3 hrs. Footpath from Selinus, see p. 363. — The road (Strada Marina; the first road to the right beyond the church, ⅔ M. to the E. of the railway station) leads S. to the Casa Ingham (1½ M. from Campobello), just short of which we see, in the fields to the left, the drum of a column left on the way to Selinus. From the Casa Ingham we go on to the W., passing the Casa Florio, and in 10 min. reach a large fenced-in piece of ground, the long N. wall of which skirts the quarries. — The quarries are peculiarly interesting, for the work in them was suddenly interrupted, doubtless on the capture of Selinus by the Carthaginians in 409 B.C., and has never since been resumed. The various stages of the process of quarrying are still traceable. A circular incision was first made in the rock, and then hewn out till a space of a yard in width was left free between the solid rock and the drum of the column. The block was then severed entirely from the rock. A number of such drums are lying ready for transport at the bottom of the quarry; others have been carried for some distance along the road to Selinus. Among the drums, which measure 8-13 ft. in length and 10-11½ ft. in diameter, are some (in the W. part) which correspond exactly with those used for temple *G* (see p. 363) and were undoubtedly designed for the completion of that building.

83¼ M. *San Nicòla di Mazara*. Monte San Giuliano is visible to the right (N.). We then cross the river *Arena*.

89 M. **Mazára** (26 ft.; Alb. Spina, Alb. Centrale-Selinunte, each with 10 R.), officially styled *Mazára del Vallo*, a town of 20,300 inhab., at the mouth of the river Mazaro, is the residence of a bishop. The ancient *Mazara* was originally a colony of the Selinuntians, but, like the mother-city, was destroyed by Hannibal Gisgon in 409 B.C. In 827 the Arabs landed at *Râs el-Belât* (*Punta di Granítola*), to the S. of Mazara, with the intention of conquering the island. The ruined *Castle*, in the municipal garden at the S.E. angle of the wall which formerly surrounded the town in a rectangle, was erected, or at least strengthened by Count Roger in 1073, who also founded the *Cathedral*, which, however, was rebuilt in the 17th and 20th centuries. At the N. and S. entrances are three ancient sarcophagi (Battle of the Amazons; Wild Boar Hunt; Rape of Persephone, freely restored); over the high altar is a Transfiguration by Antonello Gaggini; and in a chapel in the right transept is the sarcophagus of Bishop Montaperto, by Domenico Gaggini (1485). Pleasant walk on the Marina.

Beyond Mazara we traverse another tract of moorland and then enter a richly cultivated district, planted chiefly with the vine. — 95¾ M. *Petrosino*.

102 M. **Marsála**. — HOTELS. *Centrale*, Via Undici Maggio, 23 beds, *Stella*, 18 beds, *Favorita*, both in the Via Rapisardi, on the right of the Piazza del Duomo, all three plain but decent, R. 7-10 *L.* — CAB from the railway station to the town 3 *L.*, to the Ingham cellars 8 *L.*

Marsala (39 ft.), a commercial town of 31,000 inhab., regularly designed, is well known for the somewhat heady wine which is manufactured here (first produced by John Woodhouse in 1773). The principal firms are *Woodhouse* (at the railway station), *Florio*, and *Ingham-Whitaker* (8 and 15 min. farther), who kindly admit visitors to see their huge and interesting cellars situated on the shore to the S. of the town; they have been combined recently into one company (Florio, Ingham-Whitaker, Woodhouse & Co.). For the rest the place offers nothing very remarkable. A famous procession takes place on Good Friday.

On leaving the railway station we turn, after 3 min., half-left into the Corso Calatafimi, the main street. In its continuation, the Via Undici Maggio, is (10 min.) the Piazza Umberto, with the *Municipio* (left) and the *Duomo*, dedicated to St. Thomas of Canterbury; its spacious interior contains beautiful columns of marble and granite, a Greek marble vase used as a font (1st chapel on the right), a statue of St. Thomas the Apostle, with reliefs, by Antonello Gaggini (1516; 3rd chapel on the right), and three small reliefs by his school (chapel on the left of the choir). In the lane opposite the right side of the cathedral are the *Biblioteca Comunale* and the small *Museo*, with antiquities from Lilybaeum, etc. The street behind the cathedral, on the right, the Via Poppo, leads to the piazza and church of the *Carmine*, containing the monument of Antonio Grignano by Domenico Gaggini (1474). About 3 min. N. of the Piazza Carmine, at the end of the Via Undici Maggio, is the Porta Nuova. An inscription on the house to the left records the second stay here, in 1862, of Garibaldi, who landed at Marsala on May 11th, 1860, and began his successful expedition, which resulted in the overthrow of the Bourbons (comp. p. l). On the right is the municipal *Giardino Cavallotti;* the belvedere at its N. end commands a pleasant view.

Caverns and graves are visible in the ravine to the S.E. of the belvedere. Farther on in the same direction, near the cemetery, is the *Madonna della Grotta*, once the church of a Basilian convent, with a catacomb constructed in an old 'latomía' (p. 453). Most of the tombs are spanned by arches; a few Byzantine frescoes also have been preserved (key kept by the chaplain at Via Calogero Isgrò 79, 6 min. W.).

Marsala occupies the site of the ancient *Lilybaeum*, fragments of the town wall of which are preserved below the belvedere, in the Via Botlino (Le Mura; 2 min. W. of the cathedral), and on the road issuing straight on from the Porta Nuova. At the end of this last-mentioned road (8 min.; bathing establishment) we turn to the left and reach in 5 min. the low *Capo Boéo* (or *Lilibeo*), the westernmost point of Sicily, commanding a view to the N.E. over the old harbour (La Salinella) as far as Trapani and Mt. Eryx; to the N.W. appear the Aegadian Islands (p. 359). Halfway between the cape and the Porta Nuova to the right of the transverse road,

is the church of *San Giovanni Battista;* the Grotta della Sibilla inside, with a trickling spring, was once thought to be the burial-place of the Cumaean Sibyl.

Lilybaeum was the principal fortress of the Carthaginians in Sicily. Pyrrhus besieged it unsuccessfully in 279, after which he quitted the island. The Romans obtained possession of it by the peace of 241, after having invested it for nine years. Under the Roman supremacy Lilybaeum was a very handsome city and the seat of government for the W. half of Sicily. From this point the Roman expeditions against Africa, and also those of Don John of Austria (in 1568), were undertaken. The present name of the town is of Saracenic origin, *Marsa Ali*, harbour of Ali.

On the small island of **San Pantaléo,** situated in the shallow *'Stagnone'* near the coast, about 6 M. to the N. of Marsala (boat thither from the Salinella, to the N. of Marsala, in 1 hr., for about 20 *L.*; settle the fare before starting), was situated the Phoenician emporium of **Motye.** This island-fortress was captured and destroyed by Dionysius of Syracuse in 397 B.C. and although it was recovered by the Carthaginians the following year, Lilybaeum was founded in its stead. Excavations were begun here in 1907 by Mr. Joseph Whitaker, the present owner of the island; permission to inspect them is obtained from Captain Grandmith at the Stabilimento Ingham (p. 353). The foundations of old walls round the island and remains of the gates on the S.W. and N.E. (where the island is still connected with the mainland by a causeway 3 ft. below the water) are still traceable. The necropolises lay at either end of the causeway, on the island itself (dating from the 8-7th cent. B.C.) and on the mainland (in the locality known as Li Birgi). Excavations have revealed an early-Hellenistic house with figures in pebble mosaic (in the S. part of the island) and an ashlar building, resembling a temple, in the N. part, on the road connecting the two gates. The contents of the *Museum*, which is situated on the highest point of the island, illustrate the intermingled cultures of the Greeks and Carthaginians; the finds, mostly from the two necropolises, comprise vases of Greek, Carthaginian, and native workmanship, ornaments, bronze masks, inscriptions, stelae, and a group of two tigers devouring a bull; also several antiquities from Lilybaeum.

A steamer plies once or twice weekly to Pantelleria from Marsala (8-10 hrs.; 60 *L.*, 40 *L.*) or Mazara (p. 352; 6-7 hrs.; 47 *L.*, 32 *L.*). The *Società Florio* steamer calls at Palermo, Trapani, Marsala, Mazara, Pantelleria, and Tunis; that of the *Società Meridionale* at Trapani, Favignana, Marsala, Mazara, Pantelleria, Lampedusa, Mehdia (Tunis), etc.

Pantellería, an island of volcanic origin, 32 sq. M. in area, belonging to Italy, is situated 60 M. from Sicily and 40 M. from the African coast, in a basin attaining a maximum depth of 3904 ft. The extinct crater in the interior of the island rises 2743 ft. above the sea; at its N. base is an alkaline lake (6-7 ft. above sea-level). Numerous fumaroles (favara), emitting steam, and hot mineral springs still afford evidence of volcanic agency. The inhabitants (9000) are engaged in fishing and agriculture. In spite of a scarcity of fresh water the island is fertile; the chief export is raisins. The chief village, *Pantellería* (69 ft.; Alb. Macucco and others; 6900 inhab.), lies on the N.W. side of the island, on the only harbour, which is shallow and is approached by a narrow channel. The steamers anchor in the open roads. The citadel contains an Italian penal colony. The *Monte Sant' Elmo* (869 ft.), 1¼ M. to the S.E., commands a fine view.

Pantellería has been inhabited since the earliest antiquity. Traces of a prehistoric population have been found on the coast in the district of Sesi, 1¾ M. to the S. of the harbour, viz. in the low round towers constructed of unworked blocks of lava and enclosing tomb-chambers. These towers, known as *Sesi*, are allied to the nuraghi of Sardinia (p. 466). The settlement of this neolithic population, with a huge rampart of lava-blocks

Geogr. Anst. v. Wagner & Debes, Leipzig

on its E. side, has been discovered on the plateau of Mursia above. This island was colonized by the Phoenicians probably at the same date as Malta. It was captured by the Romans in 255 B.C. and finally wrested from the Carthaginians in 217 B.C. The chief town, named *Cossura* (as was also the whole island), lay on and beside the hills of San Marco and Polveriera, 1 M. from the harbour, where fragments of the walls, tombs, and cisterns are still to be seen. About A.D. 700 the Arabs annihilated the Christian population of the island; in 1123 the island was captured by Roger; and in 1553 the chief village was taken by the Turks. The present dialect is essentially Sicilian (p. 307); only the local names remain Arabic.

FROM MARSALA TO TRAPANI the train skirts the sea-coast. To the left is the shallow bay of *Stagnone*, with the islands *San Pantaleo* (the ancient Motye, see p. 354), *Santa Maria*, *Isola Grande*, and *Isola dello Stagnone*. In the distance are the *Aegadian Islands* (see p. 359). — On the coast are extensive salt-works.

There are 45 private salt-works between Marsala and Trapani, for the Italian government salt-monopoly does not extend to Sicily. The sea-water is pumped into the salt-pans, which are about 10 sq. yds. in area and 15 inches deep; when the water evaporates in summer the deposited salt is first dried in small conical heaps, then piled in mounds of about 300 tons each, and finally ground by windmills. The annual production is about 200,000 tons, exported chiefly to Norway, Sweden, Canada, and the United States.

105½ M. *Spagnuòla*. — Beyond (109½ M.) *Ragattisi* the train crosses the *Birgi*, the ancient Acithius. Here, in the plain of *Falconaria*, Frederick II. of Sicily routed the united French and Neapolitan armies on Dec. 1st, 1299. — 118 M. *Paceco;* the town, founded in 1609 and noted for its cucumbers and melons, lies to the right of the railway. The train passes extensive salt-works, in which the salt is stored (see above), and comes in sight of *Monte San Giuliano* (p. 357; on the right).

121 M. **Trápani.** — HOTELS. *Grand-Hôtel*, at the pier, near the statue of Garibaldi (Pl. 8), 65 beds at 11-16, B. 7, L. 16, D. 22, P. 45-60 *L.*, with view and café-restaurant; *Centrale* (Pl. c), near the Piazza del Teatro, 36 beds at 6-15 *L.*; *Trinacria* (Pl. a), Piazza del Teatro, with trattoria, 25 beds at 6-12 *L.*; *Moderno* (Pl. b), Via Neve 21, 22 beds at 6-9 *L.*

CARRIAGE from the station to the town, 3½-9 *L.* — MOTOR CAB 2 *L.* per km., outside the town 2 *L.* 80 c. — TRAMWAY (fare 30 c.) from the harbour (Piazzale Cappuccini or Piazza Generale Scio) to the Annunziata (p. 356) and thence to Fontanelle. — MOTORBUS from the post office (Pl. 7) viâ Paparella to Monte San Giuliano, 14¼ M. in 1½ hr., fare 7½ *L.* (often crowded; tickets should be secured well in advance); to Palermo, see p. 347. — STEAMERS, see pp. 347, 354, 359.

TRAVEL AGENCY (for steamer tickets, etc.): *La Sicania*, at the harbour, Via Ammiraglio Staiti 32. — BRITISH VICE-CONSULATE, Piazza Cavour.

Trapani (10 ft.), the ancient *Drepanum* (i.e. sickle), so called from the form of the peninsula, a prosperous town with 56,650 inhab., lies at the N.W. extremity of Sicily, and is the seat of a prefetto and a bishop. The harbour, which is used as a naval base, is good and the trade of the place not inconsiderable (exportation of salt to Sweden and Norway).

In ancient times it was the seaport of Eryx (Monte San Giuliano), but was converted into a fortress by Hamilcar Barca about 260 B.C.,

and peopled with the inhabitants of Eryx. In 249 the Carthaginian admiral Adherbal defeated the Roman fleet under the consul Publius Claudius off the harbour, and in 242 Drepanum was besieged by the consul Lutatius Catulus, whose headquarters were in the island of Columbaria (Colombaia). On this occasion the Carthaginian fleet, laden with stores, was destroyed in March, 241, off the Aegadian Islands, not far from the town, a victory which terminated the First Punic War. During the Roman period the town was unimportant. In the middle ages it prospered and was several times a royal residence. After the Sicilian Vespers (p. xliv) Peter of Aragon, touching here on Aug. 30th, 1282, on his return from Africa with his fleet, was welcomed as a deliverer. — It was to a woman of Trapani that Samuel Butler (comp. p. 349) ascribed the composition of the poem in 'The Authoress of the Odyssey' (1897).

Beyond a few handsome buildings in the baroque style Trapani contains little of interest. At the E. end of the Corso stands the *Chiesa Nazionale*, a building of 1638, elaborately adorned with marble and stucco in the 18th century. To the left of the church is the *Istituto Tecnico e Nautico* (Pl. 3). The *Cathedral* (San Lorenzo; Pl. 2), farther on in the Corso, possesses a Crucifixion by Van Dyck (last chapel on the right), freely retouched. — We now return to the E. end of the Corso; opposite, in the Via Torrearsa, is the Municipio. In the small square to the S. rises the church of *Sant' Agostino*, once a Templars' church, with a beautiful rose-window (14th cent.). We proceed to the E. through the Via Sant'Agostino and across the Largo Sant' Agostino (Pl. 1) to the Via San Pietro, on the left side of which is the 15th cent. church of *Santa Maria di Gesù* (Pl. 4), containing a Madonna, probably by Andrea della Robbia, in a marble frame of 1521 (to the right of the high altar). — A little farther on the Via Carrara leads left from the Via San Pietro to the Via della Giudecca, or former Jewish quarter, which contains an old house with a tower (*Lo Spedadello*) and fine Renaissance windows (late 15th cent.). — Returning to the church-front of Santa Maria di Gesù we follow (N.) the Via Sant' Elisabetta to the Via San Michele, in which is the *Oratorio di San Michele*, containing twenty coloured wooden groups ('Misteri'), by Trapanian artists of the 17th cent., of scenes from the Passion (carried in procession on Good Friday). We continue along the Via Sant' Elisabetta, past the church of *San Nicòla di Bari* (Pl. 5), containing statues of saints by the school of the Gaggini (1560; behind the high altar), to the Via Garibaldi, at the W. end of which is a small Norman gate. — From the Piazza Vittorio Emanuele (farther E.; Pl. 6; statue of Victor Emmanuel II. by Dupré) the road leads to Monte San Giuliano (p. 357).

At the extremity of the new quarter to the E. of this point lies the former convent known as the **Santuario dell' Annunziata** (tramway, see p. 355). The *Principal Church*, founded in 1332, was internally remodelled in 1760, but the portal (14th cent.) and the fine architecture of the *Cappella del Cristo Risorto*, founded in 1476 by the seamen's guild, on the N. side, has been preserved,

even on the exterior. Behind the high altar of the principal church a richly decorated marble arch, by the Gaggini, leads to the chapel of the Madonna di Trapani, with the miracle-working statue of the Madonna, loaded with ornaments (13th cent.; procession on March 25th).

The MUSEO PEPOLI (state-owned), accommodated in the convent of the Annunziata, was founded in 1908 through a bequest made by Count Agostino Pepoli (d. 1910). Adm. 10-4, Sun. 10-1, free. Director, Dr. Antonino Sorrentino.

Ground Floor: Renaissance sculptures, including a door from the church of the Madonna della Luce (1509), a Resurrection by *Giuliano Marciano*, and a St. James the Greater by *Antonello Gaggini* (1522). — On the staircase are painted symbolic figures of animals from the ceiling of Sant'Agostino (p. 356).

First Floor. We first visit the Pinacoteca, with paintings dating from the 14th cent. onwards, mostly belonging to the Fardella Collection of Trapani (Room I, on the left of the vestibule). Room II: Works by the Trapanian *Andrea Carrera* (17th cent.), etc. — Other rooms contain woodcarvings; the treasury of the Annunziata; works in coral, a speciality of Trapani until recently; fabrics and embroidery. The figures from Christmas cribs (in the small corridor) and the majolica (large corridor) are also specimens of Trapanian art. In the side-cabinets are a bronze lectern by the Trapanian *Scudaniglio* (1582) and a bronze model for an equestrian figure by *Serpotta* (1684). — The Antiquarium (four rooms) comprises Carthaginian and Greek antiquities from Eryx, Lilybaeum, Motye, and Selinus, a few vases from Southern Italy, and a collection of coins.

A pleasant walk may be taken in the shady Viale Regina Elena skirting the harbour, with a statue of Garibaldi (Pl. 8), by L. Croce, and on to the *Torre di Ligny*, ½ M. from the harbour.

The *EXCURSION TO MONTE SAN GIULIANO occupies fully half-a-day (or the night may conveniently be spent there). Motorbus, see p. 355. Those who walk require 2-3 hrs. for the ascent. The route passes the church of the Annunziata (p. 356), and walkers should use the tram (p. 355) to this point. Here the road to Monte San Giuliano diverges to the left from the high-road; pedestrians may ascend from it to the left by a steep footpath following the telegraph-wires on the W. side of the mountain. The footpath should be used in ascending (when not too wet), the road in descending. At the beginning the road is flanked by the little houses of *Casa Santa*, a new settlement of Monte San Giuliano. Midway is the small but fertile *Piano dei Cappuccini* (with a cemetery). Motorbuses quit the direct road after 1½ M. and, continuing E. as far as *Paparella* (820 ft.), a village of 1000 inhab., skirt the E. side of the mountain, then round the N. side (magnificent views) to the W. gate.

Monte San Giuliano, the *Eryx* of antiquity, is an isolated mountain, 2465 ft. in height. On its summit is situated a small town of the same name (Alb. Moderno, Via Vittorio Emanuele, 18 beds at 9-10, B. 4, L. 15, D. 15, P. 35-40 *L.*; Alb. Centrale,

Piazza Umberto, 10 R.), with 13,500 inhabitants. On account of the cold mists the men of this district generally wear the 'cappa' or hood, met with throughout Sicily. At the Porta Trapani, the W. entrance of the town, stands the *Cathedral*, restored in 1865, only the W. bays of which are old (15th cent.). The high altar dates from 1513, and in the fourth chapel to the right is a fine statue of the Madonna by Francesco Laurana (1469). In the *Biblioteca Comunale* is a small museum, with a relief of the Annunciation by Antonello Gaggini (1515). From the cathedral we ascend through the town to the old towers recently rebuilt and fitted up as a residence by Count Agostino Pepoli (p. 357; generally closed), and then to the ivy-clad **Castle**, surrounded by municipal gardens and partly used as a prison. The rugged rock on which it stands commands a noble prospect of land and sea. To the W. at our feet lies Trapani, and beyond it are the Aegadian Islands (p. 359). Towards the S. stretches the fertile coast-plain, with Paceco (p. 355); in the background is Marsala. Towards the E. tower the mountains of San Vito: from S. to N., Sparagio (3640 ft.), Speziale (3020 ft.), Passo di Lupo (2825 ft.), Sauci (2295 ft.), and Monaco (1706 ft.); in front of them the conical peninsula of Còfano extends into the sea, which bounds three sides of the mountain. In winter we may sometimes descry the summit of Etna (130 M. to to the E.) and Cape Bon in Africa (109 M. to the S.W.), and frequently the island of Pantelleria (p. 354; to the S.). In spring the whole country at our feet is resplendent with luscious verdure.

Throughout antiquity Eryx was highly venerated as the mountain of *Venus Erycina*. On its summit the Elymians (comp. p. 350) had built a town which was subject to Segesta in the 5th cent. and subsequently to the Carthaginians; its massive walls may still be recognized below the present town-walls. The cult connected with this promontory, a conspicuous sea-mark, is possibly of Minoan origin; the Phoenicians worshipped here their goddess Astarte, whom the Greeks identified with their sea-born Aphrodite. Pyrrhus deprived the Carthaginians of the possession of the temple as long as he was in Sicily. At the beginning of the First Punic War the inhabitants were transferred to the peninsula of Trapani by the Carthaginians, who posted a strong garrison in their place. In 248 B.C. the Romans succeeded in surprising this garrison. Hamilcar Barca thereupon besieged the town and temple, which were bravely defended by the Celtic mercenaries on behalf of Rome, but at the same time plundered by them. The Carthaginians were in their turn surrounded from below by the Romans, who afterwards restored the temple, furnished it with a guard of 200 men, and bestowed on it the revenues of seventeen towns of Sicily, and it continued to prosper until the imperial period. The present name is derived from the tradition that when the town (then a notorious nest of Moorish pirates) was besieged by King Roger he beheld St. Julian putting the Moors to flight.

The only remains of the *Temple of Venus* are the foundations within the castle, which, since the discovery in 1922 of two drums of columns and a fragmentary frieze (dating from the restoration under the Emperor Claudius), have been more fully determined by experimental excavations. The temple was a not very large

building, oriented from E. to W., and covered on the outside with red plaster; over its pavement, another, belonging to a church, was discovered. Local tradition associates with the temple the Ponte di Dedalo, a fragment of masonry, and the Pozzo di Venere, an ancient reservoir, 11½ ft. in width and 23 ft. in depth.

Of the ancient town wall considerable portions still exist beneath the present wall, on the N.W., between the *Porta Trapani* and *Porta Spada*, consisting of huge blocks in courses of equal height. Some of the blocks bear Phoenician characters. The wall was defended by eleven towers at irregular intervals. Several postern-gates are extant; the main entrance to the town was obviously between the Monte di Quartiere and the Porta Spada, where in the interior of the town the walls of the approach can be traced towards the right.

To the AEGADIAN ISLANDS, to the W. of Trapani, steamer of the Società Meridionale from Trapani thrice weekly, i.e. once weekly to (1 hr.) Favignana and thence to Marsala, Mazara, Pantelleria (p. 354), and the Isole Pelágie; twice weekly in the morning to the three Aegadian Islands (Favignana, Levanzo, Marettimo) and back in the afternoon.

The **Aegadian Islands** (*Isole Egádi*) belonged to the Genoese family of Pallavicini from the middle of the 17th cent. till 1874, when they were purchased by the Florio family of Palermo. They are the chief seat of the Sicilian tunny-fisheries. — *Favignana* (7½ sq. M., highest point 991 ft.), the principal island, the *Aegusa* of antiquity, lies 11 M. to the S.W. of Trapani; the village of the same name (65 ft.; Francesco Engheben's inn), with 5800 inhab. and a penal colony, is situated on the shallow N. bay. — *Lévanzo* (*Phorbantia;* 2⅓ sq. M., 977 ft. high), with a village of 250 inhab., is 4 M. to the N. of Favignana. The islets of *Le Formiche* are 3 M. to the E. of Levanzo. — *Maréttimo* (*Hiera;* 4¾ sq. M.), 14 M. to the W. of Levanzo, rises to a height of 2244 ft.: the village (pop. 1100) is on the E. coast.

The **Isole Pelagie,** 106-134 M. to the S.W. of Sicily, are touched at by the Pantelleria steamer. The largest of the group, *Lampedusa* (11¼ sq. M., 426 ft. high; pop. 2450), the Lopadusa of the ancients, is a place of exile. To the N. of it is the volcanic *Linosa* (2 sq. M., 639 ft. high; pop. 145), to the W. the uninhabited *Lampione* (131 ft. high).

27. From Castelvetrano to Agrigento viâ Selinunte and Sciacca.

RAILWAY, 83¼ M., in 7½-9 hrs.: to (77 M.) *Porto Empedocle* by light railway in 6¾-8½ hrs. (1st class 44 *L.* 50 c., 3rd class 18 *L.* 20 c.), thence to (6¼ M.) *Agrigento* by normal-gauge railway in 21-25 min. (express fares 6 *L.* 30, 4 *L.* 70, 2 *L.* 70 c.; ordinary fares 5 *L.* 80, 4 *L.* 20, 2 *L.* 40 c.). — From Castelvetrano to (8¾ M.) *Selinunte* in ½ hr. (6 *L.*, 2 *L.* 50 c.). — This line, completed in 1923, affords a direct, though slow and unattractive, connection between the imposing ruins of Selinus and the temples of Agrigento.

HIGH ROAD and AUTOMOBILI DA TURISMO, see p. 347.

STEAMERS. Tourist traffic is not catered for, there being only the fortnightly service of coastal trading steamers of the Società Adria from Palermo viâ Castellammare, Trapani, Marsala, Mazara, Sciacca, Porto Empedocle, Licata, Syracuse, and Catania to Gallipoli, etc.

Castelvetrano, see p. 351. — Road and railway run S.E. through fertile but monotonous country, consisting of fields, vineyards, olive-groves, and isolated cork-trees. After crossing the Modione (see below) they turn S. and descend towards the coast. Just before reaching Selinunte station we see on the right the ruined temples on the E. hill.

8¾ M. **Selinunte** (115 ft.; rfmts. outside the station, otherwise no food or accommodation available). A good road leads from the station to the Acropolis in 25 minutes. Visitors arriving by carriage from Castelvetrano (see p. 351) should stipulate for the drive right to the Acropolis and the return by the E. hill. Motors from Palermo, see p. 347.

The *VISIT TO THE RUINS requires about 3 hrs., there and back, or 4½ hrs. if the Temple of Demeter (p. 363) is included. The Acropolis should be visited first, the E. hill last, unless it is desired to continue on past the Temple of Demeter to the quarries (comp. p. 363), in which case the E. hill is taken on the way (from the railway station turn to the right, after 3 min. take the road to the right and cross the line; after 3 min. turn to the left, recross the line, and go straight on for 3 min.; from the E. hill we go S. to the Acropolis road in 7 min.). — The company of a guide or custodian is needless, as none of the buildings is enclosed in any way, and our map will be found quite sufficient, especially as a path winds through the ruins to all the points of interest on the E. hill. — In the excavators' house on the Acropolis is a room for the use of visitors (Sala dei Visitatori), but it is usually inaccessible. Provisions must be brought; a drink of water is supplied by the custodian. Good bathing-beach.

Selinus (154 ft.), Italian *Selinunte*, was founded in 628 B.C. by colonists from Megara Hyblaea, and was the westernmost settlement of the Hellenes in Sicily. The town was erected by Pammilus on an eminence by the sea, to the E. of the river *Selinus* (*Modione*), with deep harbour inlets on either side and a natural bridge on the N. At a later period the town expanded, encroaching on the plateau adjoining on the N. No traces of any earlier settlement have been discovered. On the opposite hill (E.), separated by a marshy valley (*Gorgo di Cotone*, or *Gorgo Galici*), the credit of draining which is ascribed to Empedocles, a sacred precinct was founded in the 6th century. The Selinuntians were still engaged in the construction of the temples in this precinct when Hannibal Gisgon permanently destroyed the town in 409 B.C.

The conflicts between the Selinuntians and Egestans, whose territories were contiguous, afforded the Athenians in 415 B.C. and the Carthaginians six years later a pretext for intervening in the affairs of Sicily. Hannibal, as an ally of Segesta, attacked the town with a large army, captured it after nine days' fighting, and destroyed it with the exception of the large temples. Help from Syracuse came too late; 16,000 inhabitants were put to the sword, and 5000 carried off to Africa; 2600 only effected their escape to Acragas (p. 369). Hermocrates, the exiled Syracusan general, refounded a colony here in 407 B.C., and built anew a fortified and regularly-planned town on the Acropolis, but under the Carthaginian supremacy it never attained to prosperity. In the First Punic War it also was destroyed and the inhabitants were transferred to Lilybaeum (250 B.C.). Since that period Selinus has been nothing more than a small

Acropoli
1:8.000
Trincea b
Gall. cop.
Torre M
D
Portico
C
B
A
O
Torre di Polluce
Custode
Demeter
Stazione
Templi dell'Acropoli
1:4000
D
C
Meg.
B
Ara
A
O
Cist.
Propilei
Tesoro
Torre di Polluce
Custode
Ara
G
F
E
Collina ad Est
1:4000
Castelvetrano
SELINUNTE
1:40.000
Rocca di Cusa
Contr. Gaggera
C. Messana
Zeus Meil.
Demeter
Necropoli
F. Modione (Selinus)
Città antica
C. Leggio
Torre Manuzza
Gorgo di Cotone
Collina
G
F
E
Est
Porto
Acropoli
Porto
Staz. di Selinunte
Sciacca

village. The Mohammedans called the place *Rahal el-Asnam*, or 'Village of the Idols', and here they resisted the attacks of King Roger. The ruin of the large temples (called 'Pilieri dei Giganti' by the natives) was probably caused by an earthquake at some period between the 5th and 8th cent. and they were then gradually covered by drifting sand. The wild celery (*sélinon*), which was represented on the coins of the city, still grows abundantly. The metopes in the museum at Palermo (p. 327) were found here in 1823 and 1892. Systematic excavations are being carried on by the Italian government.

Turning to the right on leaving the railway station, we follow the (3 min.) road from Castelvetrano to the left (S.; the turning to the right leads over the railway line to the E. hill, comp. p. 360); 2 min. farther on, where a branch on the left descends to the fishing-village of *Marinella*, we follow the right branch, skirting the plateau, and in 5 min. more pass the road coming from the E. hill. Our route drops down into the marshy valley of the ancient E. harbour, ascends below the escarped wall supporting the E. terrace (see p. 362), and ends, 25 min. from the railway station, at the custodian's house and the excavation office, which occupies the Torre di Polluce, an old watch-tower on the S. verge of the Acropolis, 70 paces to the S. of the ancient cross-roads.

The West Hill or so-called **Acropolis**, 500 yds. long, in places 380 yds. wide, on which lay the earliest town, was entirely surrounded with walls. These walls were destroyed in 409 B.C., but the higher part of them was re-erected two years later, partly with materials from other buildings. This portion of the town was traversed by two main streets, running N. and S. and E. and W., from which the other streets diverged at right angles. To the E. of the intersection of the main streets lie the most important ruins of the Acropolis, consisting of three large temples all facing E. and originally with peristyles. The cella, or inner chamber, is here in the old style, of pronounced length, with an open portico but with a closed hall at the rear. As to the date of their erection, see p. 364. It is uncertain to what gods the temples were dedicated. That immediately to the S. of the street running E. and W. is known as *Temple A;* it had 6 columns at each end and 14 on each side. To the S. of it is the basement (*O*) of another temple of exactly the same dimensions, enclosed, together with *A*, within a sacred precinct which was entered by a propylon (with 22 columns) 37 yds. to the E. of *A*. To the E. of *O*, near the custodian's house, the foundation walls of a treasure-house (in the form of a small temple) have been discovered. — To the N. of the street running from E. to W., beyond the remains of a long altar for burnt offerings, is the small *Temple B*, of the Hellenistic period, which had a Doric portico but no peristyle. The adjoining *Temple C*, the oldest in Selinus (metopes, see pp. 327, 328), at the top of the hill, approached by 4 steps, had 6 columns at the ends (twice 6 at the E. end), 17 on the sides; some of the columns

are monoliths. The N. colonnade (consisting of 12 columns, six of which support a portion of the entablature, and 2 stumps) was re-erected in 1925 and now forms a conspicuous feature of the Acropolis. Of the large altar for burnt offerings, 43 yds. to the E. of *C*, practically nothing remains but the foundations. *Temple D* is not so ancient as Temple *C;* it had 6 columns at the ends, 13 on the sides, and a long narrow cella, whose portico has a columned opening, while that of *C* has only a broad door; the rear hall is elevated and is entered by steps from within; in front of the S.E. angle is the sacrificial altar. Temples *C* and *D* were enclosed within a separate precinct, which was entered from the street running E. and W.; on the left and right of this entrance we discern two early-Greek two-roomed structures (on the right is the so-called Megaron, with bases of pillars along its central axis). In the N. part of the precinct is a small temple or treasure-house of the classical period, adjoined by a similar but quadri-partite building and a graceful altar. On the E. margin of the precinct is a long two-aisled hall (porticus), above the retaining wall mentioned on p. 361. — In the E. portion of the precinct a large group of regularly-built dwelling-houses, with small rooms, dating from the reconstruction of the town by Hermocrates (p. 360), has been exposed (similar houses in other parts of the Acropolis, in the cross-streets diverging at right angles from the two main streets, are still imbedded in the ground); between these lie irregularly-built dwellings, belonging to the subsequent village, as is indicated by the numerous crosses scratched on earlier architectural members.

To the N. of the Acropolis the remains of the early-Greek fortifications, restored by Hermocrates in 407 and probably completed shortly afterwards by Dionysius of Syracuse, have been exhumed, with a gallery (originally covered over), two round bastions at the E. and W. corners, a projecting semicircular tower (*M;* so-called *Teatro*), and a trench (*Trincèa b*). Capitals and triglyphs from earlier edifices have been built into these. The whole lay-out, though not on the same scale as the Euryelus (p. 456), shows how highly developed the science of fortification had become under the Greeks. The passages of the small bridge crossing Trench *b* are not vaulted but roofed by overlapping courses of masonry; while the arches of the doorways to the once covered gallery are not built but hewn out of the stone. To the E. of the wall joining the N. tower is a well, enclosed by cylinders of clay. The three metopes of c. 550 (p. 328) were discovered near this point in 1892. Farther on, on the *Manuzza* plateau, lay the town proper, the remains of which are very scanty; it was probably not fortified. — Still farther N., on the ridge between the houses of *Galera* and *Bagliazzo*, was the earliest necropolis.

Another necropolis, about 1½ M. in length, lay to the W. of the Modione, near the house called *Messana* (formerly *Gàggera*), on the hill now called *Manicalunga*. On the outskirts of this necropolis the sacred precinct enclosing the TEMPLE OF DEMETER, the earliest cult-building of Selinus, has been uncovered. It is approached from the cross-roads on the Acropolis in 25 min. by a path which crosses the (12 min.) Modione by a little bridge. The E. entrance to this precinct (54 by 65 yds.), which was enclosed by an imposing wall, was formed by *Propylaea* of the 4th cent., used also as a temple (probably of Hecate, to judge from an inscription). Within the enclosure are altars (the largest 52 ft. in length, between the Propylaea and the temple), gravesteles, and, higher up, the archaic temple-building, in three divisions (front hall, cella, and rear hall, of the 6th cent.; the rear hall was converted into an alcove, with a niche for the cult-image, in the Roman period), without a peristyle but with a cornice in the Egyptian style (on the blocks laid aside), identified from an inscription as the temple (or Megaron) of *Demeter Malophoros* (the dispenser of fruits). Innumerable terracotta statuettes were discovered here. The N. angle of this enclosure is adjoined by the small sanctuary of *Zeus Meilichios*, with its own propylon, a little temple with a columned portico, and two bases (each for two round votive gifts).

From the necropolis of Gaggera to Campobello (p. 352) is a walk of at least 2 hrs. A footpath ascends over the sandy dunes to the N.W. to the Castelvetrano high-road (stradale). We then follow this towards the N. till we reach a path diverging to the left and following the telegraph-posts. — An old path leads from the necropolis due W. through cultivated ground to the ancient quarries of Selinus (guide necessary).

To reach the EAST HILL we return from the Acropolis along the road for ¼ hr., then follow the side-road on the left, which gradually ascends to the top in 8 minutes. Here, amid cornfields, remote from any habitation, either ancient or modern, lie the lonely *Ruins of three temples, with peristyles, producing an effect of overpowering grandeur. The southernmost, *Temple E*, with 6 columns on the ends, 15 on the sides, was the *Heraeum* (an inscription proves that Hera was the presiding deity). Five of its metopes are in Palermo (p. 328). — The middle temple (*F*), the columns of which (6 at the ends, 14 on the sides, with a double row at the E. end) were connected by stone screens, yielded the two lower halves of metopes discovered by Messrs. Harris and Angell in 1823 (p. 328). The last temple (*G*), the largest Grecian temple known next to those of Zeus at Agrigento and Apollo at Didyma, and almost as long as the great cathedrals of the middle ages, was left unfinished, as is proved by the fact that nearly all the columns (8 at the ends, 17 at the sides) are unfluted. According to an inscription it was dedicated to Apollo. The depth of the

pronaos is doubled, the cella, with monolithic columns, has three aisles. The most important parts of the temple may easily be visited by a path running from W. to E.

According to Puchstein and Koldewey, Temples *C*, *D*, and *F* were built in the first half, part of *G* in the second half of the 6th cent. B.C., Temples *A* and *E* at the beginning, and the rest of *G* in the middle of the 5th cent. B.C. The following measurements are given approximately in English feet.

	A	*B*	*C*	*D*	*E*	*F*	*G*
Length of temple including steps . .	139	28½	230	192	228	216	371
Width of temple including steps . .	60	15	88	89	91	90	177
Height of columns with capitals . .	20	11¼?	28	24½	33	30	53½
Diameter of columns at the base . . .	4¼	1½?	6	5	7	5¼	11¼
Diameter of columns at the top. . . .	3½	1?	5	3¾	6	4	6¼ 1st Period 8 2nd „
Height of entablature	9	3¼	14	13¼	14½	13	22
Intercolumnia . . .	6 5	1½?	8⅔ 7½	9 8½	8 7	9 8⅔	10¾ 9¼
Length of cella . .	82	11¾	131	124	135	133	228
Width of cella. . .	25	11½	29½	26½	37½	23	59

We return from the E. hill to the railway station in 8 min., by proceeding E., over the railway line, following the road to the right, recrossing the line, and then to the left.

Beyond Selinunte the light railway crosses the valley of the *Fiume Bélice* (the ancient Hypsas) and turns inland to (18 M.) *Menfi* (station 321 ft.), an agricultural town (390 ft.; Alb. Mon Trésor) of 10,300 inhabitants. — The railway then returns to the coast, passing near the (26¾ M.) *Capo San Marco* (256 ft.).

31 M. **Sciacca.** — HOTELS. *Miramar*, well spoken of, 50 beds at 12-15 *L.*, B. 6, L. 15, D. 18, P. 35-50 *L.*, *Nuova Italia*, 34 beds at 7-9 *L.*, both in the Corso Vittorio Emanuele; *Moderno Hotel Fazello*, Piazza Marengo, 40 beds from 11 *L.*

Sciacca (262 ft.), a rising seaport of 20,000 inhab., situated on an abrupt eminence on the coast, occupies the site of the *Thermae Selinuntinae* of antiquity. The modern name is of Arabic origin ('*Shâkkah*'). The small sulphur-baths of *Bagni* are 5 min. E. of the Villa Comunale, where a new hydropathic is to be built. Tommaso Fazello (d. 1570), the Sicilian historian, was born here. In the middle ages Sciacca was a place of some importance, being a royal and not merely a baronial town; Frederick II. of Aragon erected the still existing walls about 1330.

From the railway station a road and an open flight of steps ascend to the Piazza del Popolo, halfway down the Corso Vittorio

Emanuele. The Corso Federigo Incisa diverges from the piazza on the left (W.); in this street are (r.) the *Torre di Pardo* (14th cent.) and the *Chiesa del Carmine*, (l.) the church of *Santa Margherita* (16th cent.; key at the Ospedale), which has a fine marble N. portal (No. 45) of 1468 and a marble altar with a figure of the saint, both ascribed to Francesco Laurana. At the end of the street is the Porta San Salvatore; passing to the right of it, we follow the Corso Garibaldi to the W. end of the Corso Vittorio Emanuele, where we note the Gothic *Casa Sterepinto*, with a façade of faceted stone blocks. On the right side of the Corso Vittorio Emanuele, to the E. of the piazza, is the *Cathedral*, said to have been founded by Julietta, the daughter of Roger I. Above the altar of the fourth chapel to the right is a fine Madonna by Francesco Laurana (1467). Farther on are (l.) the modern palazzo of the Marchese San Giacomo, (r.) the Villa Comunale or municipal gardens. On the town walls rise the massive ruins of the castle of the Luna family, whose feuds with the Perollo family, the so-called Caso di Sciacca, disturbed the tranquillity of the town for a whole century (1410-1529), a fact which serves to convey an idea of the condition of mediaeval Sicily. Near the castle are the tiny Norman church of *San Nicolò* (12th cent.) and that of *San Michele* (good view from the tower).

Monte San Calògero (1272 ft.), an isolated chalk cone, 3 M. to the N.E. of Sciacca, deserves a visit on account of the vapour-baths adjoining the convent (Santuario) on its summit. These are reached in 2 hrs. by a road (motorbus in summer) making a wide bend to the N., but there is also a shorter bridle-path. These baths (*Le Stufe;* temperature varying from 92° to 104°) attract numerous patients in summer. The mountain was called *Kronios* in ancient times. In the middle ages the discovery of the efficacy of the baths was attributed to San Calogero (modern Greek kalógeros, monk), and most of the thermal baths in Sicily are accordingly named after that saint. The island of Pantelleria (p. 354) is distinctly visible from the Monte San Calogero. — On July 18th, 1831, a volcanic island (*Isola Ferdinandea*), 4-5 M. in circumference, with a crater, rose from the sea between Sciacca and Pantelleria, but on Jan. 12th, 1832, it entirely disappeared.

From Sciacca a motorbus (fare 9 *L.*) runs in 1¾ hr. to (13½ M.) **Caltabellotta** (3051 ft.; Carmelo Ponti's inn), a hill-town to the N.E. (pop. 6250), with a Norman cathedral. The name of the place, meaning 'castle of the cork-oaks' (ballût), was given to it by the Saracens. About 1¾ M. to the S.E., near Sant' Anna (886 ft.), on the steep footpath to Ribera (see below), lay *Triocala*, celebrated as the stronghold of the slave-leaders, Tryphon and Athenion, in the Second Servile War (104-99 B.C.).

Beyond Sciacca the railway passes through three tunnels, between which we see, to the left, the convent on the top of Monte San Calogero (see above). — 38½ M. *Verdura*. — We cross the ramified bed of the *Fiume della Verdura*, observing, on the left, high up, the town of Caltabellotta (see above), and turn inland.

44¾ M. *Ribera* (754 ft.; Alb. Flora), with 11,600 inhab., was the birthplace of the statesman Francesco Crispi (1819-1901).

FROM RIBERA VIÂ SAN CARLO TO PALERMO. Motorbus (light railway under construction) to (17½ M.) San Carlo in 2 hrs. (11 *L.* 20 c.), thence light railway to (66½ M.) Palermo in 5-6 hrs. (1st class 38 *L.* 50 c., 3rd class 15 *L.* 70 c.). — The high-road runs N. viâ (12½ M.) *Burgio* (1040 ft.; Giuseppe Fasulo's inn), the principal church of which has a picture by Ribera, while the Franciscan church contains a statue of St. Vitus by Antonello Gaggini (1530). — 17½ M. *San Carlo.*

San Carlo (807 ft.) lies on the *Fiume della Verdura*, on which, ½ M. to the E., are the ruins of *Agristia*, the ancient *Scirthaea*. Branch-line W. to Salaparuta, see p. 351. — The line to Palermo runs N. viâ (6¼ M.) *Chiusa Sclafani* (1742 ft.; Alb. Guagliardo), with 5600 inhabitants. — 8 M. *Bisacquino* (1430 ft.). The little town (2175 ft.; Alb. Centrale; pop. 8000) lies ½ M. to the N. — 13 M. *Contessa Entellina* (1378 ft.), 2½ M. to the E. of the town (1873 ft.; Alb. Manale), an Albanian settlement of 1900 inhabitants. It takes its surname from the ruins of *Entella* (1863 ft.) situated on the bank of the *Bélice Sinistro*, 4½ M. to the N.W. Entella was an Elymian town, of which mention is made in the Trojan-Sicilian myths. In 403 B.C. it was taken by surprise by the Campanian mercenary troops of Dionysius I. — The railway curves round to the N.E. to (18 M.) *Campofiorito* (station 1594 ft.), 2 M. to the W. of the village (2263 ft.; Alb. Calderara).

24¼ M. **Corleone** (1575 ft.; Alb. Stella d'Italia), with 15,000 inhab., is a town of Saracenic origin (*Kurliûn*), where Frederick II. established a Lombard colony in 1237. Its inhabitants were therefore the most strenuous opponents of the house of Anjou. — 33 M. *Scalilli* (1709 ft.). On the hill is the ruined Saracenic fort of *Calatra Busambra*. — 37¼ M. *Ficuzza* (2116 ft.), with a former royal hunting-lodge (2277 ft.; now occupied by forest officials). To the S. rises the mountain-ridge of *Rocca Busambra* (5298 ft.). — To the left and right appear great forests (Bosco della Ficuzza, Bosco del Cappelliero). We then reach the highest point on the line and pass through a tunnel to (41 M.) *Godrano* (2136 ft.). The village (2362 ft.) lies ⅔ M. to the N.

44 M. *Mezzoiuso* (1581 ft.), connected by motorbus with the village, an Albanian settlement (1804 ft.; Alb. Centrale), 4½ M. to the S. — 44¾ M. *Villafrati-Cefalà Diana* (1483 ft.). About 3 M. to the N.W. are the neglected baths of Cefalà Diana (1870 ft.; Alb. Garibaldi), called 'Gefala' by the Arabs, at the base of a lofty hill, crowned by the *Castello di Diana*. — 47¼ M. *Baucina-Ciminna*. — 49 M. *Mulinazzo*.

51½ M. *Bolognetta-Marineo* (941 ft.). The summer resort of Marineo (1771 ft.; Alb. D'Angelo; motorbus from the station and from Palermo) lies 3¾ M. to the W., in a picturesque situation, overlooked by the rock-castle of *Rocca Bianca* (2132 ft.). — 56½ M. *Misilmeri* (387 ft.; caffè-ristorante in the market-place; comp. p. 344), Arabic 'Menzil el-Emir' (quarters of the prince), connected by motorbus with Palermo (40 min.; 3 *L.* 50 c.). — The train descends the valley of the *Ficarazzi*. — 60¼ M. *Portella di Mare* (comp. p. 389). — 61 M. *Villabate*. — 62¾ M. *Acqua Corsari*. — 66½ M. *Palermo* (Stazione Sant' Erasmo), see p. 307.

Beyond Ribera, which the Castelvetrano-Agrigento line encircles, the train traverses two tunnels and crosses the river *Magazzòlo*. — From (48½ M.) *Magazzòlo* (328 ft.) a branch-line runs to Lercara (see p. 367). — We then cross the river *Plàtani* (the ancient Halycus) and pass through a tunnel.

On the *Capo Bianco* (100 ft.), at the mouth of the Platani, once lay *Heracleia Minoa*. At first *Macara*, a Sikanian town, stood here; it then became a Cretan and Phoenician settlement (*Ras Melkart*), the Greek *Minoa*. It was next colonized by Lacedaemonians and received the name of Heracleia Minoa. It was, however, generally in possession of the Carthaginians. When it was finally destroyed is unknown. Fragments of the ancient town-wall, the theatre, and the necropolis were unearthed in 1907.

56½ M. *Cattolica Eraclea* (183 ft.). Motorbus to the village (623 ft.), 2½ M. to the E. — 61 M. *Montallegro* (station 413 ft.), consisting of two villages (328 ft., 735 ft.), the older on the hill, now deserted, owing to want of water. — Farther on we pass dome-shaped ridges of limestone. Short tunnel. — 66½ M. *Siculiana Marina;* 68½ M. *Siculiana* (239 ft.). — 71½ M. *Realmonte* (226 ft.). — 74 M. *Punta Piccola* and (75¾ M.) *Porto Empedocle Cannelle* are suburban stations of Porto Empedocle.

77 M. *Porto Empedocle* and thence by normal-gauge railway to (83¼ M.) *Agrigento*, see p. 369; the distance by road is only 4½ M. but it is all uphill (motorbus in 35 min.; 4 *L.* 10 c.).

28. From Palermo to Agrigento and Porto Empedocle viâ Roccapalumba-Alia.

RAILWAY, 90¾ M.: to (84½ M.) *Agrigento* by through-train in the morning (also in the reverse direction) in 4 hrs. (71 *L.*, 48 *L.* 50 c., 29 *L.*), by ordinary train in 5-5½ hrs. (64 *L.*, 43 *L.* 50, 25 *L.* 50 c.); from Agrigento to (6¼ M.) *Porto Empedocle* in 18 min. (5 *L.* 80, 4 *L.* 20, 2 *L.* 40 c.).

ROAD, see p. 347.

From *Palermo* (Stazione Centrale) to (43½ M.) *Roccapalumba-Alia*, where the line to Catania diverges on the left, see pp. 376, 377. — The Agrigento line ascends and crosses the watershed between the Tyrrhenian and African seas. Tunnel.

48½ M. **Lercara Bassa** (1706 ft.), near which are the northernmost sulphur-mines in the island.

FROM LERCARA BASSA TO MAGAZZOLO, 66 M., light railway (with rack-and-pinion sections) in 4¾-5½ hrs. — 5 M. *Lercara Alta* (2159 ft.), ¾ M. to the S. of *Lercara Friddi* (2165 ft.; Alb. Ferreri), a small town of 10,600 inhabitants. — 11¼ M. *Dépupo-Castronovo.* — 18 M. *Filàga* (2690 ft.), whence a branch-line runs W. viâ *Prizzi* and *Sosio* to (14¼ M.) *Palazzo Adriano* (2283 ft.; Filipello's inn). — 23 M. *Contuberna* (2998 ft.). — 30 M. *Santo Stefano Quisquina* (2224 ft.). — 38 M. *Bivona* (1424 ft.). — 48½ M. *Alessandria della Rocca* (1640 ft.). — 51 M. *Cianciana* (1394 ft.). — 64 M. *Baldto* (433 ft.). — 66 M. *Magazzòlo*, on the Castelvetrano-Agrigento line, see p. 366.

Beyond Lercara Bassa the railway passes through a tunnel and enters the valley of the *Platani* (p. 366). To the right opens the beautiful basin of (53½ M.) *Castronuovo di Sicilia.* On the *Cassaro*, a hill above the town, are some very ancient mural remains and quarries of yellow marble. The ruins of the mediaeval Castronuovo lie at the foot of the Cassaro. The train then crosses to the right bank of the Platani.

56 M. *Cammarata* (1102 ft.; Martorana's inn), a town with 6000 inhab., lies 4½ M. to the W. of the station (2260 ft.; motorbus). The *Pizzo di Cammarata* or *Monte Gèmini* (5180 ft.), to the S.W., is one of the highest mountains in the island and commands a magnificent view. The ascent may be easily made in 2½ hrs. (footpath all the way to a chalet just below the summit).

62¾ M. *Acquaviva-Castelt̀ermini* (761 ft.). A motorbus runs hence to the E., viâ (4½ M.) *Acquaviva Platani* (1817 ft.), to (8¾ M.) the little town of *Mussomeli* (2378 ft.; Alb. Palermo), 1¼ M. to the E. of which is a castle of the early 15th cent., preserved in its original state, formerly in the possession of the Chiaramonti and now belonging to Prince Lanza di Trabia. The high-road quits the valley of the Platani near the station and leads across the hills past (5 M.; motorbus) *Casteltermini* (1817 ft.; Alb. Firenze; Alb. Centrale), with 15,000 inhab. and numerous sulphur-mines. — 66 M. *Sutéra* (446 ft.); the town (1970 ft.; 3850 inhab.), which is situated at the base of a steep gypsum-hill 5 M. to the left (*Monte San Paolino*, 2687 ft.), was almost destroyed by a landslide in 1905.

Beyond (67 M.) *Campofranco* (515 ft.) the train passes through a narrow and rocky defile between the *Monte di Roveto* on the right and the *Rocca Grande* on the left. The valley opens near *Passofonduto*. The train crosses the Platani and ascends a side-valley towards the S., while the river bends to the W. — 74½ M. *Comitini*, with valuable sulphur-mines.

78½ M. **Aragona-Caldare** (1099 ft.; railway buffet), junction of the railway from Agrigento to Catania (R. 30). About 2¾ M. to the N.W. (motorbus) lies *Aragona* (1312 ft.; Alb. Centrale; Alb. Belvedere), with 13,200 inhab. and a modern château.

The mud-volcano of **Le Maccalube**, 4 M. to the W., not particularly interesting, may be visited from the station of Aragona-Caldare (guide obtained here, arrange fee before starting), though it is more convenient to do so by carriage from Agrigento (½-¾ day). We follow the high-road, which crosses the railway to the N. of the station, keeps to the left at (1¼ M.) the fork, again ⅓ M. farther on (road to the town on the right), and yet again after another ⅓ M., then finally (1½ M.) to the right. The hill, formed of limestone and clay, is 130-150 ft. in height (885 ft. above sea-level) and is covered with cones, 1½-3 ft. high, the craters of which are filled with mud, and from which marsh-gas and carbonic acid issue with more or less noise (loudest in July). The ground, wherever it has been touched by the mud, becomes utterly barren and looks as though it had been scorched. These mud-volcanoes are due to the decomposition of tertiary layers of gypsum (calcium sulphate) through the agency of hydrocarbon similar to petroleum, whence many of the sulphur deposits probably originate.

On the right we have a view (more extensive a little farther on, to the left) over the hills as far as Agrigento and the sea.

84½ M. **Agrigento**, see p. 369. — The train descends, skirting the hill on which the town lies, passes through a short tunnel, crosses the river-valley by means of two viaducts (view of the temples), and beyond another short tunnel turns to the W.

90¾ M. **Porto Empèdocle** (13 ft.; Alb. Moderno, 45 beds at 9 *L.*; Alb. Italia; British vice-consulate), a busy little seaport with 10,850 inhab., where the sulphur and corn dealers of Agrigento have extensive magazines. At the harbour is the watch-tower Torre di Carlo Quinto.

Raffadali, 14 km
Aragona, 14 km
Caltanissetta
Porto Empedocle
Sciacca, 62 km
AGRIGENTO
Rupe Atenea
Necropoli
Hypsas
Villa Sata
Fiume Drago
C. Fondacazzo
Ponte Mirati
C. S. Leonardo
Pta dei Morti
Pta di Eraclea
Hôt. des Temples
S. Biagio
(T. di Cerere e Proserpina)
Orat. di Fal.
S. Nicola
Casa Greca
Fonte dei Greci
T. di Vulcano
T. di Castore e Polluce
T. di Giove
T. di Ercole
Pta di Gela
Pta Aurea
T. della Concordia
Catacombe
Tomba di Terone
T. di Giunone Lacinia
Molino Lopez
C. Pintacada
C. S. Gregorio
T. di Esculapio
Akragas
Pta Collisi
MARE AFRICANO
C. S. Leone
Emporio
Porto antico
1:60.000
0 500 1000 1500
Metri
AGRIGENTO
(GIRGENTI)
1:15.000
Duomo
Seminario
Pta Ribirrio
Stazione bassa
S. Michele
S. Giorgio
S. Giacomo
Teatro
Municipio
Posta
Museo
Purgatorio
Torre Mad. Angeli
S. Spirito
Pal. Provinciale
Piazza Vitt. Eman.
S. Francesco
S. Pietro
Staz. alta
Rupe Atenea
Villa Garibaldi
Geogr. Anst. v. Wagner & Debes, Leipzig

29. Agrigento (Girgenti).

The RAILWAY STATION (666 ft.) is 2 M. from the high-lying town. Carriages, see below; a line from the station to the Piazza Vittorio Emanuele is in course of construction. — Railway to Palermo, see R. 28; to Catania, see R. 30; to Castelvetrano, see R. 27; to Licata, see R. 31. — Steamers, see p. 359. — High-roads, see pp. 346, 347.

HOTELS. **Grand-Hotel des Temples* (Swiss proprietor), ⅔ M. to the S.E. of the town, on the road to the temples, open Nov.-May, with a fine garden, 90 beds at 24-50, B. 8, L. 25, D. 32, P. 75-110 *L.*, **Grand-Hôtel & Agrigentum*, a new building above the Passeggio Cavour, just outside the town, to the E., 120 beds from 15, B. 8, L. 20, D. 30, P. from 65 *L.*, open all the year, both first-class. — *Grande Bretagne-Gellia* (Pl. d), Via Atenea, 50 beds at 10-20 *L.*, good, with a popular restaurant; *Belvedere* (Pl. f), Via di San Vito, 30 beds at 9-15, P. 40-55 *L.*, well spoken of.

RESTAURANTS. At the *Hotel Grande Bretagne-Gellia* (see above); *Palermo*, *Boemia*, both at the W. end of the Via Atenea (Nos. 281, 224), plain. — CAFÉS. *Romeres*, near the post office; *Argento*, Via Atenea 186.

POST OFFICE, Piazza Nicolò Gallo, at the W. end of the Via Atenea.

CARRIAGES from the railway station to the town 6 *L.* (at night 10 *L.*), 'un posto' or a seat for a single traveller, 1½ *L.* (at night 3 *L.*), in the motorbus 1 *L.* (at night 2½ *L.*); hand-bag 50 c.; to the Hôtel des Temples 14 *L.* (at night 20 *L.*); drive in the town 3½ *L.*, one hour 5 *L.* — From the town to the temples and back 20 *L.* for 3 hrs., each additional hour 2 *L.* — To Porto Empedocle 20 *L.*

MOTOR CABS. From the station to the town 15 *L.* (at night 20 *L.*), to the Hôtel des Temples 30 *L.* (at night 40 *L.*), to the temples and back 25-50 *L.* according to the duration of visit (fare should be arranged beforehand). — Automobili da Turismo, see pp. 346, 377.

DISPOSAL OF TIME. A day suffices for the chief sights; by means of an early start and the use of a carriage or motor-car, they may be done in half-a-day. The S. temples should be visited first, then on the way back (better for walkers on a separate trip) San Nicola, Casa Greca, San Biagio, the Rupe Atenea, and (finally) the town. The walk to the temples and back takes 2½ hrs., besides the time spent in the inspection. Guide quite unnecessary. The custodians on the spot serve for the enclosed temples of Hercules and Zeus. — The yellow ruins, set in a background of brown and green, with the delicate blue sea in the distance, form a classical landscape of the greatest charm.

Agrigento (1069 ft.), known as *Girgenti* till 1927, the *Acragas* of the Greeks and the *Agrigentum* of the Romans, in the middle ages the most richly endowed bishopric in Sicily, has 25,700 inhab. and is one of the most beautifully situated places on the island. It is the seat of a prefetto and carries on a large share of the Sicilian trade in sulphur (comp. pp. 368, 376, 378).

Acragas, "the most beautiful city of mortals" according to Pindar, was founded by colonists from Gela in 582 B.C. A prehistoric settlement of the 3rd-2nd millennium B.C., yielding numerous potsherds and implements of flint and obsidian in the labyrinthine rock-caves, was discovered in 1928 by Prof. Marconi on a hill above the railway. The Doric settlers, some of them natives of Rhodes, introduced the worship of Athena of Lindos and also that of Zeus Atabyrios, i.e. the Moloch of Mt. Tabor. When erecting a temple to Zeus Polieus, 'protector of cities', *Phalaris* usurped the supreme power with the assistance of his workmen. The cruelty of Phalaris has become proverbial; he is said, for instance, to have sacrificed human victims to Zeus Atabyrios in a red-hot bull of metal. In 549 he was deposed by *Telemachus*, and an oligarchy of sixty years now began. In 488 *Theron*, a descendant of Telemachus, subverted the oligarchy

and extended the dominions of Acragas as far as the N. coast, where he conquered Himera. Allied with his son-in-law Gelon, the tyrant of Syracuse, he defeated the Carthaginians at Himera in 480 (p. 392) and employed the prisoners of war in building new temples, town walls, and canals. The town stood on a hill descending precipitously on the N. side and sloping gently towards the coast on the S., bounded by the two rivers *Acragas* (*San Biagio*) and *Hypsas* (*Bélice*). It consisted of two parts: the Acropolis to the N., the W. part of which, where the temple of Zeus Polieus stood, contains the modern town, and the town proper to the S., by the walls of which the ruined temples now lie. Thrasydaeus, the son of Theron (d. 472 or 471 B.C.), was very inferior to his father and was soon expelled (c. 470) by the citizens, who established a republican form of government, afterwards perfected by *Empedocles* (d. about 424). The wealth and luxury of the city, which was the chief emporium of the trade with Carthage, now reached their climax. Citizens like Antisthenes and Gellias (or Tellias) exercised a princely munificence. The city remained neutral during the war between Athens and Syracuse. The Carthaginians soon afterwards overran the island, and in 406 their generals Himilco and Hannibal captured the rich city of Acragas, which was betrayed by its own mercenaries and deserted by its citizens. Himilco caused the city to be plundered and the works of art to be sent to Carthage. The temples were burned down (traces of the action of fire being still believed to be observable on the temple of Juno). The city was afterwards partly rebuilt, but never regained its former prosperity. Timoleon sent a colony thither, which was alternately in the hands of tyrants and the Carthaginians. In the First Punic War the citizens, as the allies of Carthage, were in a position to furnish the Carthaginians with a contingent of 25,000 men when the Romans besieged the city in 262 B.C. The battle fought without the walls was not decisive, but was so favourable to the Romans that the Carthaginians were compelled to withdraw their troops to Heraclea, but they managed to retake the city shortly afterwards. In the Second Punic War the Carthaginians maintained themselves longest in this part of Sicily, and Acragas came into the possession of the Romans only through the treachery of the Numidian troops in 210 B.C. Thenceforward the Roman town (*Agrigentum*) was a place of little importance, but retained its Greek character until the time of Augustus. The Saracens took possession of it in A.D. 828, and it became a rival of Palermo, being chiefly colonized by the Berbers. In 1086 the town was taken and a well-endowed bishopric founded by Roger I., and San Gerlando became the first bishop.

The road ascending from the station (comp. p. 369) debouches beside the *Palazzo Provinciale*, in the Piazza Vittorio Emanuele, an open space with pleasure-grounds outside the *Porta Atenèa*, or E. town-gate. At the end of the piazza the high-road to Porto Empedocle leads to the left to the RUINS running below the Passeggio Cavour (p. 376), skirting the foot of the Rock of Athena (p. 376), and passing the Hôtel des Temples (situated on the right). [The steep footpath, the beginning of which is indicated by a sign-post at the S.E. angle of the piazza, and which broadens out into a road near San Nicola on the high-road (p. 371), is practically impassable in wet weather.]

If we take the road to the left, beyond the side-road leading to the Hôtel des Temples, and (after 8 min.) again turn to the left, near the cemetery (sign-post: Tempio di Demêtra), we reach (¼ hr.) the small so-called **Temple of Ceres and Proserpine,** converted into the church of *San Biagio* in the Norman period. The ancient road of approach (now excavated), which we finally ascend, debouches on the temple-terrace (315 ft. long, 75-98 ft. wide), which is partly hewn out of the rock and partly

banked up. The temple, erected c. 500 B.C., consisted of a cella without a colonnade. The Norman apse and the grillage of the foundation-walls mark the site of the simple portico, with two columns between the antae. Instead of the usual sacrificial altar in front of the temple, two circular altars (7¾ ft. and 8¾ ft. in diameter) were erected alongside it at the time the temple itself was built. Below the terrace, to the E., was discovered a *Grotto Sanctuary* of Demeter, with two galleries, a terrace with remains of a building, and, in front, five fountain-basins (c. 650 B.C.). The walk from San Biagio along the N.E. margin of the ancient town to the Rupe Atenea takes ½ hr. (comp. p. 376).

We return to the high-road and follow it to a bend, whence a road to the left leads to the *Fonte dei Greci* ('Sorgiva Bonamurone'), an ancient spring which even yet supplies the town with drinking-water. Farther on in the same direction we arrive at a hollow way, forming in antiquity the approach from the river. To visit the large temples we return to the high-road and follow it past San Nicola.

The high-road leads in a wide curve to the little Gothic church of *San Nicòla*, about 1½ M. from the town, built in the 13th cent. with the aid of remains of an antique edifice. The Gothic portal and the interior (key in the adjoining house on the right) are well preserved. In the garden behind the church is the old convent connected with it, now entirely rebuilt. Beyond is a terrace, the semicircular parapet of which is adorned with the Corinthian architrave (in marble) of a Roman circular edifice. To the W. of the church is the so-called *Oratory of Phalaris*, a nearly square tomb-cella, before the E. façade of which stood four Doric or Ionic columns. According to the building inscription this was the tomb of a Roman matron of the beginning of the 1st cent. B.C.; it was afterwards converted into a Norman chapel. Fine panorama in front of it. — The second side-street on the left before we reach San Nicola leads to (200 yds.) the remains of the so-called *Casa Greca* (unlocked), a house rebuilt in the Roman period; on the right a peristyle, on the left various rooms and a small portico may be recognized.

The high-road leads on to the S. wall of the ancient city, where the temples lay. Before reaching the wall we ascend the narrow road that turns to the left (sign-post) after 10 min. (from San Nicola) and passes the Temple of Concord (p. 372). At (¼ hr.) the S.E. angle of the wall, magnificently situated over a steep precipice, is the so-called ****Temple of Juno Lacinia**, 393 ft. above sea-level. This name, however, rests merely on a confusion between this temple and the temple of Juno at Croton, for which Zeuxis painted a picture of Helen. The temple belongs to the best period of the Doric style (3rd quarter of the 5th cent. B.C.). The stylobate rises in three steps. The cella, with its pronaos and opisthodomos, was surrounded by 34 columns (13 at the sides, 6 at the ends). The yellowish shell-limestone (formerly covered with plaster), of which this and the other temples of Agrigento are built, is now much weather-worn. The columns have twenty flutes, and their height is five times their diameter; twenty-five

whole ones only are left standing, while nine half-ones have been re-erected. Those to the N. still bear the outer architrave. In front of the E. façade stood a flight of steps and 40 ft. to the E. was the great sacrificial altar (100 ft. by 35 ft.). To the W. is an ancient cistern. — From the temple we overlook the S. part of the old town-wall, consisting of huge masses of rock. In the rock beneath the temple are antique tombs.

The so-called ****Temple of Concord**, 8 min. W., is one of the best-preserved ancient temples in existence, as it was converted into the church of *San Gregorio delle Rape* ('of the turnips') in the middle ages. The arched openings in the wall of the cella belong to that period. The temple, which is a little later than that of Juno Lacinia, resembles it in plan and extent. Its thirty-four columns (each consisting of 4 drums), with the architrave and pediments, are still standing (13 at the sides, 6 at the ends). The right corner of the E. pediment and the W. front of the cella have been renewed; and the incisions for beams are also almost all of later origin. Staircases in the E. corners of the cella (opened by the keeper of the Temple of Hercules) ascend to the summit.

To the left of the road, between the temples of Concordia and Hercules, at the corner of the wall of the Villa Aurea, is the entrance (unlocked by the keeper of the Temple of Hercules) to an early-Christian catacomb, called *Grotta di Fragapane*, the centre of which is formed by a circular room with several rows of vaulted tombs. A second, deeper story has been made partly accessible. The oldest part of the catacomb appears to date from the 2nd century. The numerous tombs cut in the rocks adjoining this catacomb are of Christian origin (5th cent.).

Farther on, to the left (W.), are the ruins of the so-called **Temple of Hercules**, a peripteros-hexastylos of thirty-eight columns, of the end of the 6th cent. B.C. (surrounded with a wall; the custodian opens the gate). Eight columns (four with capitals) on the S. side were re-erected in 1923 at the expense of Capt. Alexander Hardcastle, the English owner of the Villa Aurea (see above), who intends also to re-erect the cella walls. The back part of the cella was divided in the Roman period into three rooms. The temple is said to have contained the famous painting of Alcmene by Zeuxis and the bronze statue of Hercules which Verres attempted unsuccessfully to steal by night. About 140 ft. to the E. are the remains of the sacrificial altar.

Between this temple and the Temple of Zeus (p. 373) is the *Porta Aurea*, the town-gate towards the harbour. Roads to Porto Empedocle and to the ancient harbour lead through this gate. The harbour lay due S., at the mouth of the Fiume San Biagio.

To the left, outside the Porta Aurea, is situated the so-called *Tomb of Theron*, the relic of a tower-like monument with Ionic architecture on its upper story, of the Hellenistic period.

Formerly incorporated in the Casa San Gregorio (now pulled down), between the Tomb of Theron and the confluence of the Acragas and Hypsas,

where the army of the Romans was posted during the siege, are the grillage foundations and fragmentary superstructure of a temple 'in antis' of the end of the 5th cent. B.C., with a staircase-turret and the pilasters of the rear wall. This may have been the **Temple of Aesculapius**, containing the statue of Apollo by Myron, which is generally believed to have stood in this vicinity.

To the N. of the Porta Aurea lies the ruined **Temple of Zeus** (closed; custodian in the adjoining house), begun about 480 B.C., but never completed (comp. p. liv). This vast structure was the second largest Greek temple of antiquity (331 ft. long, excluding the steps; the Parthenon at Athens 229 ft., the Artemision at Ephesus, no longer extant, 344 ft.). It was a pseudo-peripteros with thirty-eight engaged columns, seven at each end and fourteen on each side, each 21 ft. in circumference, with flutings broad enough to admit of a man standing in each. The flat backs of the columns formed a series of pilasters. The interior was divided into three aisles by two rows of square pillars (twelve in each). The ceiling and roof were never completed. The entrance has not been definitely determined. Between the pilasters at the front and sides, probably as bearers of the entablature on a cornice halfway up the wall, stood colossal male and female Telamones or Atlantes, one of which has been reconstructed and measures 25 ft. in height; five more, almost complete, were discovered in the diggings resumed in 1926 at the S.W. angle. Practically nothing now remains of the tympanum groups representing the contest of the gods with the giants (E. side) and the conquest of Troy (W. side). Entire portions of the side-walls have fallen outwardly and now lie with the same relative disposition of their parts as when erect. Like the pilasters they were built up of comparatively small and numerous blocks of squared stone. The notches and grooves were either for fitting the stones into each other or for raising them to their places. Down to 1401 a considerable part of the temple was still in existence, but in the 18th cent. a great quantity of material was removed for the construction of the Molo of Porto Empedocle. — The sacrificial altar, corresponding in width to the temple, lay 155 ft. to the E.

The road leading past the left side of the Temple of Zeus brushes past the (4 min.) reconstructed angle of the so-called **Temple of Castor and Pollux**, which was enclosed by (probably) thirty-four columns (thirteen at the sides and six at the ends). The main portions date from the 5th cent. B.C., but the cornice is considerably later. Fragments of the entablature bear traces of stucco and colouring. The substructure was completely exposed in 1928. — Just to the S. are the substructions of another ancient building (a colonnade?), of the 4th cent. B.C. A few paces to the N. of the temple are a large *Circular Altar* (24 ft. in diameter) and a smaller rectangular one (both excavated

in 1927) and three more round altars (excavated in the spring of 1929), all dating from the mid-6th cent. B.C.

Farther to the N.W., on the other side of the steep-faced hollow, which is said to have once been occupied by a fish-pond (*Piscina*), is a garden containing remains of the so-called *Temple of Vulcan*. This had thirteen columns at the sides, six at the ends, and was erected c. 470 B.C. over a small demolished temple 'in antis' dating from the foundation of the city. From here a fine view of the temples opposite is obtained. The *Hippodrome* probably lay to the N. of the temple of Vulcan. The drains leading into the Piscina are identified by some antiquarians as the *Canals of Phaeax*.

DIMENSIONS of the temples in English feet: —

	Ceres	*Juno*	*Concord*	*Hercul.*	*Zeus*	*Cast. & Pol.*	*Aescul.*
Length including steps	99	134½	138	241	372	111½	—
Breadth	43	64	64½	90	185	53	40½
Length of cella	65	91	94	156	302	79½	25
Breadth of cella	—	30½	30½	45	68½	18½	—
Height of columns with capitals	—	21	22½	32¾	55	21	—
Diameter of columns	—	4¼	4¼	7	11½	3¾	—
Intercolumnia	—	5½	5½	7¼	—	—	—
Height of entablature	—	—	9¾	—	—	—	—

We now inspect the points of interest in the MODERN TOWN, including the temple below Santa Maria dei Greci, the cathedral, the church of San Giorgio, and the museum. Ascending from the Piazza Vittorio Emanuele (p. 370) to the N., past the Palazzo Provinciale, and skirting the outer fringe of the town, we reach (¼ hr.) the old *Porta Bibirria*, now a view-terrace, whence the Pizzo di Cammarata (5170 ft.) is seen to the N., while on a clear morning the top of Mt. Etna is visible to the E.N.E., to the right of the double peaks of Monte Caltafaraci (1740 ft.).

From the gate we go to the S.W. along the VIA DEL DUOMO, in which stands the *Biblioteca Lucchesiana* (No. 41), founded in the 18th century. Opposite is the Via Cannella, descending left to (35 paces) the Via Santa Maria dei Greci, where, below the Norman church of *Santa Maria dei Greci* (now disused; with a painted coffered ceiling), the remains of an ancient **Temple** have been exhumed (custodian, summoned by a child, at Via San Vicenzo 37; gratuity 1-2 *L.*). These remains are supposed to belong to the second sanctuary of the citadel (comp. p. 375), viz. the *Temple of Athena*, built about the second quarter of the 5th cent. B.C. They include some steps and the lower parts of six Doric columns of the N. row (behind the N. wall of the church) and also remains of the shafts from the two side-rows (incorporated in the church-walls).

Returning to the Biblioteca Lucchesiana we now follow the Via del Duomo towards the W.

The loftily-situated **Cathedral** (1050 ft.), on the N. side of the town, possibly occupies the site of the oldest sanctuary of the citadel, viz. the *Temple of Zeus Polieus* (p. 369). It was begun in the 14th cent. but has been largely modernized. The unfinished campanile at the W. end (fine view) alone shows the original style of architecture, with ogee-arched windows and zigzag ornamentation on the balcony-recess. The fine old pillars and arches in the interior have been restored to their pristine condition. At the back of the portal with a pointed arch, outside the choir, on the right, is the silver reliquary with the remains of San Gerlando (p. 370; 1638). The fine ceiling of painted wood was restored in 1688. The sacristan (1 *L.*) shows the treasury, with its costly vestments and church plate, two reliquaries with Limoges enamel (12th cent.), and a Madonna ascribed to Guido Reni; and in the Aula Capitolare, at the end of the left aisle (near the De Marinis chapel, with a monument of 1492), a Roman **Marble Sarcophagus* with reliefs of the myth of Phaedra and Hippolytus, executed in the latter half of the 2nd cent. A.D.

On one end, Phaedra pining for love, with her attendants. On the right side, Hippolytus hunting. On the left side the nurse divulges to Hippolytus the love of his stepmother. At the other end, death of Hippolytus.

From the cathedral we proceed to the W. to the Piazza del Seminario, from the S.W. angle of which we descend the Via del Seminario. The Via Oblati, diverging right after a few paces, leads to the Istituto Gioeni and the restored church of *San Giorgio*, which has a Gothic portal and windows (1st half of 14th cent.). We then follow the Via Oblati in the opposite direction to the Piazza del Municipio, on the right of which, a little below the piazza (No. 361), at the W. end of the Via Atenea (see below), lies the **Museum** (2 *L.* to the custodian).

Room I: Prehistoric finds. — Room II: Greek vases, including a fine black-figured amphora with the quadriga of Athena and figures of Apollo, Artemis, and Hermes (6th cent. B.C.). — Room III: Bronzes, including an archaic statue of Hercules from his temple; vases; *Ephebus, of marble, a mature archaic work of c. 490 B.C. — Room IV (downstairs): Finds from the Temple of Ceres (p. 370; waterspouts in the form of lions' heads; circular clay lamps with 10-15 nozzles); head of one of the Telamones from the Temple of Zeus (p. 373). — Room V: Mediaeval and modern sculptural fragments (e.g. the city arms, of 1520). — Courtyard: Roman sarcophagi, two with a frieze of triglyphs.

The private collections of vases and other antiquities owned by *Baron Giudice* (Via Atenea 105) and *Prof. Giuliana* (Via Porcello 11, near Santo Spirito) may be inspected on application.

In the Via Atenèa, the main street, which runs through the town to the Piazza Vittorio Emanuele, are (not far to the left) the *Post Office* and the *Banca d'Italia*, opposite each other. Farther to the left, No. 199, is the *Chiesa del Purgatorio*. Here, below the stone lion, is the entrance to the old 'Catacombs', or subterranean quarries, which extend beneath the entire town. In about 4 min.

more we regain the Piazza Vittorio Emanuele, which is adjoined on the S.E. by the Passeggio Cavour (p. 370), below the Rupe Atenea, which commands a charming view. In clear weather the island of Pantelleria (p. 354), nearly 90 M. distant to the W.S.W., is visible shortly before sunset.

From the *Villa Garibaldi*, the public garden on the N.E. side of the Piazza Vittorio Emanuele, a road ascends past the suppressed Capuchin convent of *San Vito* (now a prison), turning to the right at the cross-roads and again to the right at an old quarry 450 yds. farther on, to (20 min.) the **Rock of Athena** (1150 ft.), or *Rupe Atenèa*. The summit is now private property (gratuity). The name dates merely from the modern explorations in search of the temple of Athena (comp. p. 374). Nothing was found save a cistern, a fragment of a girdle-wall on the E. and S., a subterranean passage, and the foundations of an unidentified Greek building (watch-tower?). According to a local tradition the depression (now filled up again) between the town and the rock was artificially formed by Empedocles to admit of the passage of the N. wind (the 'Tramontana') and thus dispel the malaria. The *View in every direction is magnificent. — From the summit (we may pass round the N. side of the summit without entering the enclosure) a charming walk down to (25 min.) San Biagio (p. 371) may be taken by skirting the N.E. margin of the Rupe Atenea (which descends vertically to a deep gorge) and over the terraces of shell-limestone overgrown with grass and dwarf-palms.

A visit to the *Sulphur Mines* near Agrigento (comp. pp. 306, 378) is technically interesting, but a previous introduction is generally required. Most of the mines adjoining the town have been exhausted, but there is one at work near the railway station. The *Zolfara Lucia*, one of the largest, is seen smoking 8-9 M. to the E.S.E.; it is connected with Porto Empedocle by a mineral railway and is situated on a side-road diverging on the left from the high-road to Palma di Montechiaro; on the right of the side-road, short of the Zolfara Lucia, are the *Crocca* and *Ciavolotta* mines.

A neolithic village has been discovered by Prof. A. Mosso amid the coast-hills of *Cannatello*, to the W. of the mouth of the *Naro*, 9½ M. to the S.E. of Agrigento. In the middle are a circular open space and a hut used for worship.

30. From Palermo and from Agrigento to Catania viâ Santa Caterina Xirbi.

Railway. *From Palermo to Catania*, 151 M., express in 6¼ hrs. (122 *L.*, 82 *L.*, 48 *L.* 50 c.), ordinary train in 7½-8¾ hrs. (114 *L.*, 76 *L.* 50 c., 45 *L.*). — *From Agrigento to Catania*, 118½ M., to Santa Caterina Xirbi by ordinary train only, 46½ M. in 3-4¼ hrs. (36 *L.*, 24 *L.* 50, 14 *L.* 60 c.), thence by midday express, 72 M. in 2¾ hrs. (61 *L.*, 41 *L.* 50, 24 *L.* 50 c.), or by ordinary train in 3¼-3½ hrs. (55 *L.*, 37 *L.*, 22 *L.*). — Provisions should be taken. In the warm season this journey through the interior of the island, cut off from sea-breezes, can be unpleasantly hot.

Roads. *From Palermo to Catania* viâ Termini and Nicosia (165 M.), see pp. 346, 347; viâ (43½ M.) Alia (2408 ft.; see p. 377), (94 M.) Enna

(3271 ft.; p. 379), and (138 M.) Adernò (1903 ft.; p. 423), 161½ M. — *From Agrigento to Catania* viâ (43 M.) Caltanissetta (1929 ft.; p. 378) and Enna (see above), 140½ M.; for the coast-road viâ Syracuse, see p. 383.

AUTOMOBILI DA TURISMO from Agrigento to Caltanissetta (on the Agrigento-Syracuse route), see p. 383.

FROM PALERMO TO SANTA CATERINA XIRBI. — To (26¾ M.) *Fiume Torto*, where the line to Messina continues along the coast to the E., see pp. 389-392. The line to Catania (and Agrigento, see p. 367) turns inland towards the S., following the right bank of the Fiume Torto.

28 M. *Cerda* (see p. 391); the town (898 ft.; 4300 inhab.) lies on the hill 5 M. to the left (motorbus from the station and from Termini). — 31½ M. *Sciara;* the village lies on the hill to the right. The train crosses the Fiume Torto, passes through a tunnel beyond (35½ M.) *Cáuso*, and recrosses the stream. — At (38 M.) *Montemaggiore Belsito* the river is again crossed.

43½ M. **Roccapalumba-Alia** (114 ft.; railway restaurant, unpretending), junction for Agrigento (see p. 367). The village of *Roccapalumba* lies 3 M. to the W. of the railway. On a steep hill (2408 ft.), 3¾ M. to the left of the station, is the town of *Alia* (6200 inhab.).

The country is bleak and deserted. — 51½ M. *Marcatobianco.* — 54 M. *Valledolmo.* Tunnel. — 59½ M. *Vallelunga.* On the left rises the *Monte Campanaro* (3546 ft.). — 62¾ M. *Villalba.* The railway here reaches the valley of the *Bilici*, which flows to the S., but beyond (66 M.) *Marianòpoli* (1148 ft.) it leaves it by a tunnel nearly 4 M. long, through the mountain-range in front, on which lies the village of Marianopoli (2360 ft.; motorbus). — 72¾ M. *Mimiani- San Cataldo.* San Cataldo is much nearer the railway from Agrigento to Santa Caterina Xirbi (see below). — 79 M. *Santa Caterina Xirbi*, see p. 379.

FROM AGRIGENTO TO SANTA CATERINA XIRBI. — To (6¼ M.) *Aragona-Caldare* (1099 ft.), see p. 368. The train passes through several tunnels and traverses a district full of sulphur-mines ('zolfare'; see p. 306). To the left we enjoy fine views of the volcanic hills, some of which attain a considerable height. — Just beyond (9½ M.) *Comitini-Zolfare* (1397 ft.) we pass through a ravine, the walls of which consist of beautifully crystallized gypsum, interspersed with sulphur. — 12½ M. *Grotte* (1647 ft.), perhaps the ancient *Erbessus*, whence the Romans derived their supplies while besieging Agrigentum in 262 B.C. The Madonie Mts. to the N. remain in sight for some time; to the left of them rise the Pizzo di Cammarata and the Pizzo di Sutera. — 13½ M. *Racalmuto* (1558 ft.; Alb. Panormus), a finely situated town with 11,850 inhabitants. — 18½ M. *Castrofilippo* (1670 ft.).

24¼ M. **Canicattì** (1535 ft.; respectable buffet) is the junction for the lines to Naro (p. 384) and to Licata and Syracuse (R. 31). The town (1475 ft.; Alb. Venezia) has 30,500 inhab. and a technical school.

The train runs back a little to rejoin the main line and then turns to the right. This region is well cultivated; the little towers are for guarding the crops against thieves. — 30½ M. *Serradifalco* (station 1598 ft.), a small town (1653 ft.; Alb. Centrale), 2 M. to the N.W., from which Domenico lo Faso Pietrasanta, Duca di Serradifalco (1783-1863), the editor of the 'Antichità di Sicilia' (in 5 vols.; 1834-42), derived his title. — 38½ M. *San Cataldo;* the town, with 19,350 inhabitants, lies 1¼ M. to the N. of the station. In the neighbourhood are valuable sulphur-mines.

42¼ M. **Caltanissetta.** — HOTELS. *Grand-Hôtel Concordia & Villa Mazzone*, good, 2 min. E. of the station, 75 beds at 12-20, B. 7, L. 10, D. 15 *L.*; *Continentale*, 35 beds at 6-7 *L.*; *Vecchia Concordia*, Via Mangione 4, 50 beds at 5-7 *L.*, *Centrale*, Corso Vittorio Emanuele, 35 beds at 5-6 *L.*, both near the Piazza Garibaldi. — RESTAURANTS. *Vecchia Concordia*, see above; *Elena*, Via Umberto Primo 106. — CAB from the station 3 *L.*, at night 5 *L.*; motor-cab 3½ *L.* — Grand procession on Maundy Thursday, in which lifesize groups of figures, representing scenes from the Passion, are carried through the streets.

Caltanissetta (1930 ft.), a provincial capital with 46,400 inhab., situated on a hill, is the most important town in the interior of Sicily, owing its prosperity to the sulphur-mines (see below) and grain-growing. From the railway station we follow the Via Cavour and the Corso Vittorio Emanuele Secondo to the (10 min.) Piazza Garibaldi, the chief centre of traffic, in which are situated the *Cathedral* (consecrated in 1622; with frescoes by Borremans, 1720; the ceiling is his chef-d'œuvre), the Municipio, the post office, and the chamber of commerce. The *Museo Civico* in the Municipio contains antique vases, inscriptions, coins, Sicilian paintings, and modern sculptures by local artists. Behind the Municipio is the baroque Palazzo dei Tribunali. The Corso Umberto Primo leads from the Piazza Garibaldi to the S. to the Viale Regina Margherita, with the Palazzo Provinciale and the municipal park (Villa Amedeo), which commands a striking view of the surrounding mountains and valleys, especially towards the E. On the E. side of the town are the church of *Santa Maria degli Angioli* (13-14th cent.; now attached to barracks) and, on a rock, the ruined Aragonese castle of *Pietrarossa*. An extensive view is obtained from the *Monte San Giuliano* (2385 ft.; to the N. of the town), on which is a monument to the Redeemer (60 ft. high).

Caltanissetta is the centre of the Sicilian **Sulphur Industry** (comp. p. 306) and contains the head office of mines and a school for mining surveyors (with a collection of minerals). Most of the mines are worked by very primitive methods, with little aid from machinery, though electricity is employed in a few instances; and part of the sulphur is still used as fuel for the 'calcaroni' or smelting-furnaces (conical white edifices, about

16 ft. in height), except at the most recent works, where superheated steam is used. The largest mines at Campobello-Ravanusa (p. 383), the Zolfara Lucia (p. 376), and a few others have their own works for the purification of the sulphur and special railway-connections. The condition of the miners, formerly notorious, has been considerably improved by legislation.

The monastery of *Badia di Santo Spirito*, 2 M. to the N.E. of Caltanissetta, has a fine Norman church (1153). A cross-road, about 100 yds. farther on, leads (l.) to several important sulphur-mines. About 1¼ M. farther on by the high-road is the mud-volcano of *Terrapilata*, resembling the Maccalube near Agrigento (p. 368).

Motorbus from Caltanissetta S.E. to (16¾ M.) *Pietraperzia* (1443 ft.; Alb. Margherita; 11,200 inhab.), (20½ M.) *Barrafranca* (1466 ft.; Alb. Torregrossa; pop. 12,200), and (26¾ M.) *Mazzarino* (1880 ft.; Alb. Italia; 18,200 inhab.).

Immediately beyond Caltanissetta the railway passes through a tunnel 1¼ M. long.

At (46½ M.) **Santa Caterina Xirbi** (1342 ft.; railway restaurant) we join the line from Palermo. The station is 8 M. from the little town of *Santa Caterina* (1988 ft.; motorbus). Passengers from Agrigento catch their first glimpse of Mt. Etna just before reaching this station.

From Santa Caterina Xirbi to Catania (the mileages in brackets are reckoned from Agrigento). — 83¼ (51) M. *Imèra*, with the *Zolfara Trabonella*, a large sulphur-mine. The line crosses the *Fiume Salso* (the Himera Meridionalis of antiquity) and threads a tunnel. — 89 (56½) M. *Villarosa*, with valuable sulphur-mines in the vicinity. High up on the left front is Calascibetta (see below), on the right the rock on which the octagonal tower of Enna stands. — The train enters a mountainous region and ascends in windings, across viaducts and through tunnels and cuttings. The last are often provided with strong vaulted roofs on account of the unstable nature of the slopes above. We then thread a tortuous ravine and traverse a tunnel (1557 yds.).

95 (62¾) M. *Enna-Calascibetta* (1922 ft.; railway buffet). The railway station is placed on a saddle, occupied by military magazines, between the two towns. Motorbuses run N.W. (2 M. in ¼ hr., fare 3 *L.*) to the little town of *Calascibetta* (2880 ft.; pop. 9000) and S. (3¾ M. in 25 min., fare 5 *L.* 10 c., down 4 *L.* 10 c.) to Enna.

Enna. — Hotels. *Belvedere*, in the Piazza Vittorio Emanuele, with view, 40 beds at 8-16, L. 16, D. 25, P. 50-70 *L.*; *Centrale*, Piazza San Marco, 50 beds at 7-8 *L.*; *Trieste*, Via Sant' Agata, 25 beds at 6-7 *L.* — *Trattoria Sabella*, *Trattoria Progresso*, Via Sant' Agata 59 and 61, at the entrance to the town, both primitive.

Enna (3271 ft.), called *Castrogiovanni* until 1927, a provincial capital of 26,400 inhab., is charmingly situated on the level summit of a hill, in the form of a horseshoe open towards the E. This is the *Enna* which was described by Cicero and was

termed "inexpugnabilis" by Livy (it is now once more a military depot). The Arabs called it *Kasr Yani* (a corruption of Enna), which gave rise to its former name Castrogiovanni. The sights may be visited in 3 hrs.

Enna has played a conspicuous part in the history of Sicily. Long before the advent of the Greeks it was the seat of the Sikelians, whose myths are intimately connected with this hill, and this was the principal scene of their worship of Demeter-Kora. The country round (owing partly to the sulphur-mining) is now bare and comparatively infertile, whereas in ancient times it was a luxuriant district of dense forests, brooks, and lakes, where the hounds, it is said, lost the scent of their game amid the fragrance of the flowers, and the fields yielded a hundredfold.

Enna or Henna is said to have been founded by Syracuse in 664 B.C., and shared the fortunes of its mother-city. About 397 it fell by treachery into the hands of Dionysius I.; Agathocles also possessed himself of the town; in the First Punic War it was captured by the Carthaginians in 259 B.C., and finally was betrayed to the Romans. In the Second Punic War the disaffection of the town was checkmated by the energy of the Roman garrison. When the slaves under Eunus had thrown themselves into Enna the Romans regained possession of the place only after a siege of two years (133-132), and to this day Roman missiles are found at the approach to the town where the ascent is most gradual. In A.D. 837 the Saracens in vain endeavoured to storm the town, to which the inhabitants of the whole surrounding district had fled for refuge. In 859 Abbâs-ibn-Fadhl gained possession of the fortress through treachery, a prisoner having introduced the Arabs into the town by means of a tunnel on the N. side. In 1087 the Normans took the town and it was retaken in 1197 by the Hohenstaufen Henry VI., desirous of entering into his Sicilian inheritance.

The road ascending from the railway station (down by the footpath in 1 hr.) is prolonged by the Via Sant' Agata to the Piazza Vittorio Emanuele, the main square, on the N. side of which are the church and convent of *San Francesco*, adjoined by the Belvedere Hotel and a view-terrace. Opposite (to the N.) rises the hill on which Calascibetta lies (p. 379), dominated by its cathedral. We first follow to the E. the Via Roma, which intersects the town in both directions. Opposite the first expansion of this street, in which lies the *Post Office*, the Via Bartolomeo Varisano leads to the left to the *Palazzo Pasquasia* (15th cent.). Farther on in the Via Roma are the *Municipio* and the *Theatre;* then the Piazza Maestro Coppola, with the church of *San Giovanni* in front and the Gothic campanile at the back. In the next piazza are the dilapidated Gothic *Palazzo Pollicarini* (15th cent.; l.) and the church of *Santa Chiara* (r.), with a modern tiled floor.

A little farther on, to the left, in the Piazza Garibaldi, is the **Chiesa Madre** (Madonna della Visitazione; ½ M. from the Piazza Vittorio Emanuele), founded in 1307 but preserving its original form in the choir and transept only.

The picturesque interior (16th cent.) is supported by four half-columns and eight columns of black alabaster, with thickset shafts, Corinthian capitals, and fantastically sculptured bases. By one of them stands a holy-water basin on an ancient pedestal. The wooden ceiling of the spacious nave and the transept, the organ parapet, the choir-stalls, and the sacristy

cupboards are all elaborately carved. The treasury contains valuable old church-plate.

The small *Museo della Maramma* opposite the baroque façade of the church contains a few pictures, fossils, a collection of coins, vases, small bronzes, a statue of a woman with a child in her arms, and other antiquities (key obtained from Signor Longi, Via Roma 151, near San Tommaso).

The highest point of the town, ¼ M. to the E., is crowned by *La Cittadella*, a very ancient structure, repaired by King Manfred, with numerous towers. It is now partly used as a prison (knock; small gratuity). The **View from the walls or (best) from the platform of the Torre Pisana is one of the finest in Sicily (especially by sunset), as we stand at the central point of the island (Enna, the 'umbilicus' of Sicily).

Towards the E. towers the pyramid of Etna; to the N. run two mountain-chains, ramifications of the Nebrodian Mts.; towards the N.N.E., beyond Calascibetta, rises *Monte Altesina* (3915 ft.). On the E. prolongation of this hill lie Leonforte and Agira; between the two, more in the background, Troina (p. 392). Farther to the E. is Centuripe. To the N.N.W., on precipitous ridges between Monte Altesina and the Madonie Mts., are Alimena, Petralia Soprana, and Gangi (p. 391). To the N.W. Monte San Calogero, near Termini, is visible; to the W., the Pizzo di Cammarata; to the S., the Heraean Mts., Licata, and the sea; in the foreground the lake of Pergusa (see below). — Not a vestige is left of the famous temples of Demeter (Ceres) and Proserpine. The former is supposed to have stood where La Cittadella is situated (the *Rocca di Cèrere*, projecting to the N.E., perhaps served as its altar), while the latter may have been superseded by the apse of the Chiesa Madre.

We return to the Piazza Vittorio Emanuele, 1 min. W. of which the Via Roma curves to the S., viâ the Piazza Alessi; straight ahead lies the church of *San Cataldo*, with Renaissance sculptures on its right wall. In the Via Roma are (5 min. farther S.) *San Tommaso*, with a sculptured reredos (1515), and (a few paces to the right) the *Cármine*, now a hospital, with a Gothic tower. On a hill at the S.W. end of the Via Roma is the octagonal tower of a *Castle*, built by Frederick II. of Aragon about 1300; fine view near by.

A carriage-road runs S. from Enna to (23 M.) *Piazza Armerina*. Passing numerous grottoes and caves, some still used as dwellings, we reach (6¼ M.) the small *Lago Pergusa* (2210 ft.; depth 15 ft.; area 452 acres), the fabled locality "where Proserpin gathering flowers, herself a fairer flower, by gloomy Dis was gathered". After another 8¾ M., at *Grottacalda*, we strike the road and railway from Dittaino (see below and p. 382).

As we continue our journey by railway we enjoy a beautiful retrospect of the two mountain towns of Calascibetta and Enna.

102 (69½) M. *Pirato* (1089 ft.); motorbus viâ Leonforte to Nicosia, see pp. 391, 392. — The train now enters the valley of the winding *Dittaino* (Chrysas).

108 (76) M. **Dittáino** (869 ft.; railway restaurant).

From Dittaino to Leonforte, light railway to the N. in 1½ hr. — 14¼ M. *Assoro* (2267 ft.). The village lies higher up, to the N.E., on the site of the Sikelian town, dominated by a ruined castle of the Valguarnera (2972 ft.). — 17½ M. **Leonforte** (2155 ft.). The little town (1903 ft.; Alb. Roma) lies 1½ M. to the W. (comp. p. 392).

FROM DITTAINO TO PIAZZA ARMERINA, light railway to the S., in 2 hrs., viâ (14¼ M.) *Valguarnera*. — 28 M. **Piazza Armerina** (2365 ft.; Hotel Excelsior, 20 beds at 9-12 *L.*, Alb. Nuova Trinacria, both in the Via Vittorio Emanuele Terzo), Sicilian *Chiazza*, a town of 27,500 inhab., possesses a fine late-Renaissance cathedral (1604; with a 12th cent. tower) and many remains of Sicilian Gothic. About ⅔ M. to the N. is the Priorato di Sant' Andrea, a Norman church of 1096. Excavations begun at Piazza in 1929 have brought to light some fine mosaics, a fountain, a gate, and other antiquities. — From Piazza Armerina a motorbus (railway under construction) runs S. in 3½ hrs., viâ *San Michele di Ganzaria*, to *Caltagirone* (22½ M.; p. 441).

112 (79½) M. *Raddusa-Agira* (728 ft.). Motorbus in 1 hr. for 4¾ *L.* (from Catenanuova in 2¼ hrs. for 12¾ *L.*) to *Agira* (2198 ft.; Alb. La Rinascente, 15 beds; pop. 23,750), 12 M. to the N., overlooked by a castle (2703 ft.). It is one of the most ancient of the Sikelian cities (*Agyrion*) and the birth place of the historian Diodorus (d. in the reign of Tiberius). Timoleon added to the strength of the town in 339 by introducing new citizens from Greece and built a market-place, temples, and a handsome theatre, of which no traces remain. Fine marble is found in the vicinity.

About 6 M. to the N. of Agira, in the valley of the brook of the same name, lies *Gagliano Castelferrato* (2132 ft.), which is supposed to be the Sikelian town of *Galaria*. In the year 1300 the commandant of Gagliano, Montaner di Sosa, lured the French under the Count of Brienne into an ambuscade, so that 300 French knights were captured or slain. High above the town, to the N.E., lies *Troina* (p. 392).

Beyond (116¼ or 84 M.) *Saraceni* the line crosses to the left bank of the Dittaino. On the right rises the long ridge of *Monte Scalpello* (1804 ft.); behind it is *Monte Iudica* (2506 ft.; p. 391). — 123 (90¾) M. *Catenanuova-Centúripe*. On the hill to the left, 8¾ M. to the N.E. (motorbus in 1 hr., 5 *L.* 75 c.), rising abruptly above the valley of the *Simeto*, is situated Centuripe.

Centúripe (2362 ft.; Alb. Italia, unpretentious but clean; trattoria opposite) has 15,850 inhab. and commands a magnificent view of Etna. In ancient times the situation of the Sikelian *Centuripae* was compared with that of Eryx. During the late-Hellenistic and Roman periods this was an important place. In 1233 it was destroyed by Frederick II. on account of its disaffection, and the population removed to Augusta (p. 442). The principal relic of the ancient town is a house in the Contrada Panneria, of the Hellenistic and Roman periods, with paintings of the 2nd-1st century. Among the finds preserved in the Municipio we note a terracotta sarcophagus with Doric decoration, a colossal marble head (Hadrian?), Roman portrait-statues, terracottas, and the distinctive vases of local manufacture, with elaborate plastic and coloured embellishment (3rd cent. B.C.).

The train still traverses the valley of the Dittaino for a short time. A picturesque view is obtained of Centuripe, on the hill to the left, and of Etna farther on. — 125½ (93¼) M. *Muglia*. — 130 (97½) M. *Sferro* (246 ft.). A complete view is now obtained

of Mt. Etna, and we enter the exuberantly fertile Piana di Catania, which extends to the right. — 133½ (101¼) M. *Gerbini.* — Beyond (136¾ or 104½ M.) *Portiere Stella* the train crosses the *Simeto,* which receives the Dittaino a little to the S. — 138 (105½) M. *Simeto.* — 140 (107½) M. *Motta Sant'Anastásia;* the town (902 ft.; 5000 inhab.; several humble trattorie), with an old castle on a precipitous cone 164 ft. high, lies 5½ M. to the N.E. (motorbus from Catania in 1 hr.). — 146 (113¾) M. *Bicocca* (rfmts.), where the line unites with that from Syracuse to Catania (p. 440). Before Catania the sea is again visible; the line passes through a tunnel, which pierces a lava-stream, to Catania station (close to the sea).

151 (118½) M. *Catania,* see p. 424.

31. From Agrigento to Syracuse viâ Canicattì and Licata.

Railway, 188¼ M., no expresses, in 9½-10 hrs. (141 *L.*, 95 *L.*, 55 *L.* 50 c.). For the main line to Catania viâ Santa Caterina Xirbi, see R. 30. — This route offers little of interest beyond the excursion to the Val d'Ispica from Modica and one or two picturesque stretches (e.g. near Ragusa and Modica).

Road (close to the sea most of the way), 141½ M. — 30½ M. *Licata* (39 ft.; see p. 384). — 50½ M. *Gela* (147 ft.; p. 384). — 87¼ M. *Ragusa* (1680 ft.; p. 385). — 108½ M. *Spaccaforno* (557 ft.; p. 388). — 141½ M. *Syracuse* (16 ft.), see p. 443.

The Automobili da Turismo from Agrigento to Syracuse (175¼ M.; comp. pp. 300, 347) run inland, over the barren mountains. They follow the route of the light railway as far as (8 M.) *Favara* (1082 ft.; p. 384), then turn N.E., over the *Sella Monello* pass (1493 ft.), viâ *Castrofilippo* and its railway station (p. 377), to (22½ M.) *Canicattì* (1535 ft.; p. 378). Thence along the Agrigento-Santa Caterina Xirbi railway to *Serradifalco* (1653 ft.; p. 378), *San Cataldo* (2050 ft.; p. 378), and (43½ M.) *Caltanissetta* (1929 ft.; p. 378), 2½ hrs. from Agrigento. After waiting here 1 hr., the cars leave the railway, cross two arms of the Fiume Salso (p. 379), and at *Stretto Benesiti* follow a third arm (l.) up to (67 M.) *Enna* (3110 ft.; p. 379; 1 hr. from Caltanissetta). We spend the night here and proceed the next morning to the S., past the Lago di Pergusa (p. 381), to (90 M.) *Piazza Armerina* (2365 ft.; p. 382), *San Michele di Ganzaria* (p. 382), and (110 M.) *Caltagirone* (1994 ft.; p. 441; 2½ hrs. from Enna), at the upper end of a broad valley stretching to the N.E. After a midday halt of 2 hrs., we skirt the railway to (129¼ M.) *Vizzini* station (1870 ft.; p. 441), continue S.E. through the Hyblaean Hills to (148 M.) *Palazzòlo Acréide* (2286 ft.; p. 386), then to the E., along the railway, to *Floridia* (364 ft.; p. 386) and (175¼ M.) *Syracuse* (p. 443; 3½ hrs. from Caltagirone).

From Agrigento to (24¼ M.) *Canicattì,* see pp. 377, 378. The road and railway gradually descend in wide curves towards the coast. The railway embankments are covered at many places with stonecrop, which blossoms very early in the spring. The land is once again being well cultivated. The goats of the district have large horns resembling those of antelopes. — 34 M. *Campobello-Ravanusa,* two towns (pop. 15,000 and 17,000), 2 M. to the right and left of the railway (motorbus to both places), situated in

a fertile district, near the most important sulphur-mines in Sicily.

53 M. **Licáta** (39 ft.; Alb. Sicilia, 28 beds; Alb. Linares; Alb. Imera; doubtful drinking-water), with 25,000 inhab., is the chief trading-town on the S. coast of Sicily and exports sulphur extensively. It lies at the base of the hill of *Poggio di Sant'Angelo*, the Greek *Eknomos*, near the mouth of the *Fiume Salso* (p. 379). It occupies the site of the town which, after the destruction of Gela about 280, the tyrant Phintias of Acragas erected and named after himself. The present name is derived from the Arabic *Linbiyâdhah*.

The place was a Phoenician-Carthaginian fortress, garrisoned by the Carthaginians during their war with Agathocles in 311, whilst the latter was posted on the opposite side of the river. Here in 256 Regulus, before his expedition to Africa, vanquished the Carthaginian fleet in a great naval battle. Carthalo, the Carthaginian general, favoured by a storm, destroyed a large fleet of Roman transports off this coast in 249.

From Licata to Agrigento viâ Margonia, 51 M., light railway in 3½-4½ hrs. — 15½ M. *Palma di Montechiaro* (590 ft.; Alb. Vittoria), with 18,150 inhab., near which grow the largest almonds in Sicily. — 28½ M. **Naro** (1374 ft.). A motorbus (1 *L.* 60 c.) runs up to the town (1942 ft.; Alb. Italia; pop. 18,750), with a château of the Chiaramonti and several small catacombs. Branch-line to the N., viâ Margonia, to Canicattì (9½ M.; p. 378). — 30 M. *Margonia* (1246 ft.). — 38 M. *Zolfara Deli* (722 ft.). — 43½ M. *Favara* (1086 ft.; pop. 21,150), with another château of the Chiaramonti (14th cent.). — 51 M. *Agrigento*, see p. 369.

The railway to Syracuse now skirts the coast, traversing extensive wheat-fields. — 59½ M. *Falconara*, with a villa of Baron Bordonaro. — 67¾ M. *Butèra* (269 ft.); on the mountain-slope 8¾ M. to the N. (motorbus) lies the small town (1320 ft.). — The sterile plain through which we now pass is the *Campi Geloi* of Virgil.

74½ M. **Gela** (147 ft.; Alb.-Rist. Trinacria, 50 beds at 8-15 *L.*; Alb. Vittoria, 17 beds; British vice-consulate, Via Cairoli 6), known as *Terranova di Sicilia* till 1928, a seaport with 24,300 inhab., founded by Emp. Frederick II., and situated on a hill. Cotton is grown in the valley-plain, which is artificially irrigated. — The present town occupies the site of *Gela*, where the dramatist Aeschylus died in 456 B.C. On the Colle del Molino a Vento, ½ M. to the E. of the town and 330 yds. from the river, have been found the scanty remains of a *Doric Temple* of the 5th cent. B.C. This is groundlessly supposed to have been the temple of Apollo, whose cult-statue was sent by Himilco to Tyre, where it was found by Alexander the Great. The traces of a still earlier structure (part of the stylobate and of the coloured terracotta casings; now preserved in the Biblioteca Comunale) were discovered under this building in 1906. — Round the town, and especially below the suburb of Borgo and the height of Capo Soprano to the W. (to the S. of the railway), are the ancient *Necropolises*, which were

investigated by Prof. Orsi (p. 448) in 1900-5. The innumerable graves contained finely-painted Greek vases (some good specimens in the Casa Iozza).

Gela, founded in 689 B.C. by Dorians from Rhodes and Crete, so rapidly attained to prosperity that in 582 it sent forth a colony to found Acragas. After a period of aristocratic government Cleander and after him his brother Hippocrates obtained the supreme power. Under the rule of the latter Gela rose to the zenith of its prosperity (498-491). His successor Gelon, son of Deinomenes, became the master of Syracuse in 485 and transferred the seat of government thither, taking with him one-half of the population of Gela. The remainder he left under the rule of his brother Hiero. In 405 B.C. Gela was captured and destroyed by the Carthaginians under Himilco. The description given by Diodorus (Bk. xiii) proves that the town lay E. of the river Gela. Timoleon re-erected the town in 338 and peopled it with colonists. In 311 B.C. Agathocles treacherously caused 5000 of the inhabitants to be put to the sword, and Phintias, tyrant of Acragas, finally destroyed the town about 280 B.C.

The railway crosses the Maroglio just beyond Gela and the Dirillo farther on. — 84 M. *Dirillo*. — 87 M. *Biscari;* the small town, with 3750 inhab., perhaps identical with the ancient *Acrillae*, lies 5 M. to the N.E. of the station (motorbus from Vittoria).

93¼ M. **Vittoria** (880 ft.; railway buffet; Alb.-Rist. Italia, Via Principe Umberto 98, at the market-place, 24 beds at 7-9 *L.*; Alb. Bristol, Via Palestro 146, same prices), a pleasant town with 31,250 inhab., has the largest wine-trade in Sicily.

About 8 M. to the S.W. (motorbus) lies *Scoglitti*, the port of Vittoria, 1¼-1¾ M. to the N.W. of the site of the ancient Camarina. **Camarina** was founded by Syracuse in 598 and destroyed in 522, but was recolonized by Gela in 492 and in 461. In 405 the town was destroyed by the Carthaginians. In 339 it was recolonized, for the third time, by Timoleon; it fell into the hands of the Romans in 258. In A.D. 853 it was entirely destroyed by Abbâs-ibn-Fadhl. Camarina was about 4½ M. in circumference and lay to the S. of the river *Camerina* (ancient Hipparis), at the point where the chapel of the *Madonna di Cammarana* now stands on a sand-hill, 100 ft. in height. There are still some remains of the town wall, an aqueduct, a temple, and a cluster of graves in the Pace estate. On the Branco Grande, a low hill 2 M. to the S. of the Hipparis and ⅓ M. from the sea, are the relics of the girdle-wall and three round huts of a Sikelian village.

98 M. *Cómiso* (803 ft.; Alb. Casmene, in the piazza), a country-town, has 32,150 inhabitants. The Fountain of Diana, the water of which refused to mingle with wine when drawn by women of impure character, is represented by the present fountain in the piazza. The churches contain a varied assortment of paintings and sculptures (in San Francesco a monument ascribed to Antonello Gaggini). At Sante Croci, ⅔ M. to the E., are some traces of a Sikelian village and Christian catacombs (Cava Porcara). — Beyond Comiso the railway ascends in a wide curve, affording a fine view. It then traverses a plateau, sloping towards the E. and intersected by several deep ravines ('Cava').

118½ M. **Ragusa** (1680 ft.; railway buffet; Alb. Nazionale, 34 beds at 8-12 *L.*; Alb. Trinacria, 26 beds at 7-12 *L.*; Alb. Cen-

trale) is a provincial capital of 33,800 inhabitants. Large quantities of bituminous limestone are quarried here, yielding asphalt and oil. Borings for petroleum have been made since 1928.

FROM RAGUSA TO SYRACUSE VIÀ PALAZZOLO, 60¾ M., light railway in 5 hrs., through the *Monti Iblei*, the calcareous tufa mountains of S.E. Sicily. — 18½ M. *Bivio Giarratana*, whence a branch-railway runs to the N.W. to Vizzini (17½ M.; p. 441). — 28 M. *Palazzòlo-Buscemi*. — 29¼ M. **Palazzòlo Acréide.** The station (1696 ft.; motorbus) is 1½ M. to the N. of the town (2286 ft.; Alb. Centrale, 10 R.; Alb. Italia, 12 beds at 7-8 *L.*; pop. 14,650), the *Acrae* founded by the Syracusans in 664 B.C., afterwards called *Placeolum* (Arabic *El-Akrât*). The ancient town lay on the hill of *Acremonte*, to the S.W., above the modern town, and was accessible from the E. only; the hill is ascended from the W. end of the Corso, beyond the town fountain, and affords a panoramic view from the top (Segnale Topografico; 2529 ft.). Within the 'Cinta Archeologica', to the N., is the small *Theatre*, of late Greek origin, with twelve tiers of seats for 600 spectators. [Looking to the N., we see the little town of *Buscémi*, 4½ M. from its railway station (see above), on a hill above a deep ravine; this was perhaps the ancient *Herbessus;* the rock-grottos still contain some traces of antique and Byzantine times.] Next to the theatre, on the W., is the so-called *Odeon*, or, according to others, a bath establishment. Beyond the theatre are latomiae, with tombs (including one of Greek origin, with a relief, and a few of the early Christian period). To the S. are the so-called *Templi Ferali* (temples of the dead), two tomb-chambers with numerous holes for inscriptions in the walls. In the *Contrada dei Santicelli*, ¼ hr. farther on, are rock-niches with votive reliefs of the so-called *Santoni*, mutilated as recently as the 19th cent.; on most of them is the seated figure of a goddess (presumably Cybele), with Hermes beside her. Near by is a large burial-ground, the *Acrocoro della Torre*. On the other side of the valley rises the *Monte Pinéta*, with numerous small rock-tombs (comp. p. 387).

At (34 M.) *Cássaro-Ferla* the light railway reaches the rivulet Anapo (p. 459) and follows its rocky valley all the way to Syracuse, traversing numerous tunnels.

39¾ M. **Necrópoli Pantálica** (stopped at on previous request). To the N.E. extends the so-called 'cave-town' of Pantalica, consisting of several thousand tomb-chambers cut in the cliffs of the Anapo valley; this was the necropolis of the Sikelian town on the plateau to the N.; it was created in the 12-8th cent. B.C. and was used as a dwelling-place in the middle ages (comp. p. 387). Of the town nothing remains but a few rough walls of the ruler's residence.

42¼ M. *Sortino-Fusco*, whence also we may visit the cave-town of Pantalica. *Sortino* (1437 ft.; Alb. Roma), 3¾ M. to the N.W. of the railway station, represents the ancient *Xuthia;* motorbus N. to Lentini (15 M.; pp. 442, 441). — 49 M. *Solarino* (472 ft.; comp. below).

52¼ M. **Floridia** (364 ft.; Alb. Roma), a small town of 12,650 inhab., situated in a plain covered with cornfields, vineyards, and olive-groves. Due W. of Floridia is the *Cava di Spampinato* (or *Culatrello*), a highly romantic gorge, through which the Athenians forced their way on their retreat to the 'Akraion Lepas' (Acraean Rock) in 413 B.C. At the rock, however, which was occupied by the Syracusans, they were repulsed (comp. pp. 445, 446). The walk from Solarino (see above) through the gorge to Floridia takes 3 hrs. (guide necessary).

54½ M. *Giustiniani*. On the hill to the left is the hamlet of Belvedere, near the Euryelus (p. 456). — 60¾ M. *Syracuse*, see p. 443.

The main line runs in wide curves high above Ragusa, then descends through a series of tunnels. Beyond the fourth tunnel we have a brief but beautiful retrospect, to the right, of Ragusa. —

124¼ M. *Ragusa Ibla* (764 ft.), the old town of Ragusa, with a few mediaeval churches, is perhaps the ancient *Ina* (*Hybla Heraea*, which is usually located here, probably lay farther N., near Chiaramonte). The whole of the environs belong to Vicomte Combes de Lestrade, who possesses a cotton-factory here. The neighbouring rocks contain numerous grottos (comp. below). — Farther on we cross the river *Irminio* (*Hyrminus*), with the ruins of the old bridge to the right, and thread seven tunnels, some of which are of considerable length.

131 M. **Mòdica** (1000-1450 ft.; railway restaurant; Alb. Stella d'Italia, 12 R.; Alb. Bristol, 18 R.; Alb. Minerva), with 55,800 inhab., the capital of the ancient county of that name, lies in a deep river-valley and its two arms. *Motyka*, a Sikelian town generally believed to have occupied this site, was of no historical significance.

From Modica a visit may be paid to the picturesque *Val* or *Cava d'Ispica*, a deep ravine in the limestone rock (5½ M. to the E.; very rough road; guide advisable). The road to Spaccaforno (p. 388) is quitted beyond the road which descends to Scicli, and we proceed to the left to the upper part of the valley, at the S.E. exit of which lies Spaccaforno.

Sicily contains an extraordinarily large number of rock-tombs, often wrongly named 'Ddieri'. Tombs of this kind have been found on the W. side of the island at Caltabellotta, Siculiana, and Raffadale, and on the S.E. around Monte Lauro (Palazzolo, Pantalica); also to the N. of Syracuse as far as a point beyond Capo Santa Croce, and at Maletto and Bronte to the W. of Etna. They may perhaps be attributed to the Sikanians. The grottos of the *Val d'Ispica* are the most numerous and present the greatest variety. Some of them were used as habitations at a later date. They consist either of different stories, connected in the interior by circular apertures, or of single chambers, the entrances to which in the rock are almost invariably at least the height of a man above the ground. Rings hewn in stone which are seen here probably served some purpose of domestic economy. As most of the grottos still contain graves, it is probable that this formed the necropolis of an ancient town, which lay upon the neighbouring plateau (perhaps *Casmenae*, see p. 388). Others believe that the caverns are the relics of a very ancient town of troglodytes. Numerous inscriptions prove that they were used as a burial-place by the Christians in the 4th century. The most celebrated of the grottos are the so-called *Castello d'Ispica*, the *Spelonca Grossa*, the *Grotta del Corvo*, and the *Grotta del Vento*.

Beyond Modica the line runs S. to (136¾ M.) *Scicli* (712 ft.; Alb. Roma), a town with 21,650 inhab.; it then turns towards the sea and beyond (143½ M.) *Sampieri* skirts the coast. — At (149¾ M.) *Pozzallo* (33 ft.; British vice-consulate), with 6550 inhab., the line turns inland, towards the N.E. To the right we enjoy pretty glimpses of the S.E. extremity of Sicily, the rugged *Capo Pássero* (*Promontorium Pachynum;* p. 388), with its islands, harbours (*Porto d'Ulisse, Portopalo*), tunny-fisheries (comp. p. 480), and the remains of the ancient *Helorus* (p. 388).

154¾ M. *Spaccaforno* (557 ft.; Alb. Musumeci), a town of 12,150 inhab., at the mouth of the Val d'Ispica (p. 387). Corn, olives, cotton, the carob-tree, and the vine all thrive in this region. — 158½ M. *Rosolini* (445 ft.) disputes with Spaccaforno (see above) the claim to be the site of the Syracusan colony of *Casmenae*, founded in 644 B.C. — Short of (163 M.) *San Paolo* we cross the *Telláro* (Helorus), beyond it the *Fiumara di Noto* (Assinarus).

167¾ M. **Noto** (520 ft.; Select Hotel, new, 30 beds at 12-18 *L.*; Alb. Roma; Alb. Orientale), a prosperous town of 17,450 inhab., is elegantly laid out in terraces, one above the other, and contains picturesque baroque churches approached by flights of steps, handsome palaces of the provincial aristocracy, and a small museum (in the public library). In the right transept of the *Chiesa del Crocifisso* is a fine Madonna by Francesco Laurana (1471; signed). The present town, founded in 1703, replaces one destroyed by an earthquake in 1693. Of this older Noto (1345 ft.) the ruins are still visible, 7 M. to the N.W., on the site of the ancient Sikelian and afterwards Greek town of *Neetum*.

From Noto to Pachino, 15½ M., motorbus (railway under construction) in 2 hrs. (9 *L.* 30 c.). — The road runs S., crossing the Tellaro after 5 M.; just short of this, ⅔ M. to the E., on a low mound (views), stands *La Pizzuta*, a fragment of a column, still about 33 ft. in height, constructed of blocks without mortar. This is said to be a remnant of the monument erected by the Syracusans in the bed of the Assinarus after the sanguinary defeat of the Athenians under Nicias (Sept., 413; comp. p. 446). A tomb beside the column dates from the end of the 3rd cent. B.C. On a low hill about 750 yds. to the S.E. of the column, in the district of Stampaci, some traces of the ancient town of *Helorus* have been found. These, dating from the 5th cent. B.C., consist mainly of the walls on the N. and N.W. and three towers. — At (9½ M.) *Cittadella* are the ruins of a Byzantine seaport; a church is still extant. — 15½ M. *Pachino* (213 ft.; Alb. Firenze), a small town of 15,700 inhabitants. At Portopalo (4½ M. farther to the S.E.; diligence in 1 hr.) is the *Capo Passero*, an island that was formerly a peninsula (large lighthouse). In the vicinity are some fine stalactite grottos.

From Noto the railway descends to (172 M.) *Avola* (19,700 inhab.), where excellent almonds are grown, reapproaches the coast, and crosses the *Cassibile* (the ancient Cacyparis), on the banks of which Demosthenes and 6000 Athenians surrendered in 413 (comp. p. 446). Upstream, on the precipitous flanks of the *Cava Grande*, is a large Sikelian necropolis. At a bend in the river are a waterfall and electricity works (comp. p. 419). — 178 M. *Cassibile* (95 ft.). We traverse the coast-plain viâ (182½ M.) *Santa Teresa Longarini*.

188¼ M. *Syracuse*, see p. 443.

32. From Palermo to Messina by the Coast.

RAILWAY, 144 M., express in 4¾-5¼ hrs. (117 *L.*, 79 *L.*, 47 *L.*), ordinary train in 6-6¾ hrs. (109 *L.*, 73 *L.*, 43 *L.*). The expresses, after stopping at the Stazione Centrale at Messina, run down to the (⅔ M.) harbour-station of Messina Marittima, making direct connection with the ferry-steamers for Villa San Giovanni and Reggio, and so with the express trains to Naples and Metaponto (comp. pp. 290, 281). Sleeping-car supplement from Palermo to Rome 124 *L.* (1st class), 121 *L.* (2nd class); through-carriage to Boulogne thrice weekly in the season (comp. p. XV). — This route provides a rich variety of scenery (fields, groves of oranges and lemons, coast- and mountain-villages, and ruined castles); on emerging from the tunnels under the precipitous promontories, we enjoy unexpected views of the distant Lipari Islands, and, finally, of the Straits of Messina.

ROAD (161½ M.), see pp. 346, 347.

The AUTOMOBILI DA TURISMO from Palermo to Taormina (172¾ M.; provisions should be taken; comp. p. 300) accompany the railway along the coast as far as (127½ M.) Castroreale-Novara-Furnari station. 46½ M. *Cefalù* (p. 393; 2½ hrs.' wait); then along the N. base of the Caronian Mts. (p. 395), finally crossing the heights at the point where the railway tunnels through the Capo Tindaro. 120 M. *Tindari* (p. 397; night-quarters at the Grand-Hôtel). At (127½ M.) *Castroreale-Novara-Furnari* station (p. 397) we diverge on the right (S.) by the beautiful, tortuous passroad between the Caronian Mts. and the Monti Peloritani, leaving the E. extremity of Sicily, with Messina, on our left. Then viâ Mazzarrà to (140 M.) *Novara di Sicilia* (p. 397), and along the W. side of the Rocca Novara (4399 ft.) to the top of the pass (3609 ft.), with a magnificent view of Etna, and down into the Alcantara valley; here we turn to the left for (159¾ M.) *Francavilla* (p. 419) and (172¾ M.) *Taormina* (p. 412). — Leaving Taormina the next day the automobiles drive round Etna, along with the Ferrovia Circumetnea (p. 420), stopping 1 hr. at (22½ M.) *Randazzo* (p. 421) and 2 hrs. at (66 M.) *Catania* (p. 424); thence across the fertile plain of Catania and the foot-hills of the Monti Iblei to (113¾ M.) *Syracuse* (p. 443).

STEAMERS (cargo-boats, carrying passengers) of the Adria Co. (weekly) or the Tripcovich Co. (fortnightly) from Palermo to Messina in 14 hrs.

Palermo (Stazione Centrale), see p. 307. — The railway crosses the *Oreto* and then traverses the fertile coast-plain. To the left, below us, we observe the Ponte dell'Ammiraglio and, a little farther on, the church of San Giovanni dei Lebbrosi (p. 344). Here, in 251 B.C., the consul Metellus defeated the Carthaginians. In the neighbouring bay the French admiral Duquesne annihilated the united Dutch and Spanish fleets in 1673. To the right rises the *Monte Grifone* (p. 344).

Between (5 M.) *Ficarazzelli* and (6¼ M.) *Ficarazzi* (92 ft.) we have a continuous view (l.) of the sea and Monte Pellegrino.

Beyond Ficarazzi station is the brook *Ficarazzi* (the ancient Eleutheros), crossed by a fine mediaeval aqueduct (right). About 1¼ M. up the brook, 1 M. to the E. of Portella di Mare (p. 366), on the *Pizzo Cannita* (680 ft.), once lay a large Phoenician town, afterwards a Saracenic stronghold called *Kasr Sâd*. The Graeco-Phoenician sarcophagi in the museum of Palermo (p. 327) were found here.

8¾ M. *Bagheria*, see p. 345. On the left is the *Monte Catalfano* (1233 ft.), enclosing the Gulf of Palermo. — 10 M. *Santa Flavia Solunto*, station for Soluntum (pp. 345, 346). From here onwards the railway runs between the sea and the mountains, traversing several short tunnels. — 11¾ M. *Casteldaccia*. — 13 M. *Altavilla*

Milicia. About 1 M. to the S.E. of the station, on a hill on the E. side of the Torrente San Michele, just above the road, stands one of the oldest existing Norman churches, called *La Chiesazza*, founded by Robert Guiscard in 1077. A number of 'tonnare' (for catching the tunny-fish, see p. 480) are observed in the sea. A red flag hoisted near them in the month of May indicates that a shoal has entered or is about to enter the nets, and is a signal for a general onslaught of the fishermen. — 16¾ M. *San Nicòla.* — 20 M. *Trabia*, a fine old castle on the coast. — Then a bridge over the *Fiume San Leonardo* and a tunnel.

23 M. **Tèrmini Imerese.** — *Railway Restaurant.* — HOTELS. *Grande Albergo delle Terme* (see below), open April-Sept., 90 beds; *Roma, Elena*, both at the railway station, plain. — MOTORBUS through the town to the Piazza del Duomo (1 *L.* 25 c., down 75 c.). — TRAVEL AGENCY, *Pro Termini*, Piazza San Carlo (at the end of the Corso Umberto e Margherita, on the left).

Termini (370 ft.), a busy country-town of 18,450 inhab., is situated on top and on the sides of a promontory. It is frequented as a watering-place.

Termini (*Thermae Himerenses*), probably an ancient Phoenician emporium, already celebrated as a watering-place by Pindar, was founded as a town by the Carthaginians in 407 B.C., after the destruction of Himera. It soon became Hellenized but remained under Carthaginian supremacy. In 307 it was conquered by Agathocles, the tyrant of Syracuse (360-289 B.C.), a native of the place. In the First Punic War it was taken by the Romans. Under the latter it was a prosperous place, and even in the middle ages it was a town of importance. Robert of Naples, who attacked Sicily in 1338, besieged the strong castle of Termini in vain. This ancient stronghold was destroyed in 1860.

From the railway station, at the S.E. end of the town, we go N.W. by the Corso Umberto e Margherita, the principal street of the lower town, and then follow the Via Porta Erculea (r.) to (10 min.) the well-equipped *Baths*, connected with the imposing Albergo delle Terme; they are fed by warm saline and radio-active springs (106° Fahr.). Behind the hotel a winding road ascends through gardens to the upper town (Città Alta), between the Belvedere and the cathedral. The *Belvedere* terrace, on the site of the ancient Forum, commands a grand prospect (still more extensive from the little rocky ridge near by). The *Cathedral* (*La Matrice*) contains a crucifix painted by Ruzulone (15th cent.). From the Piazza del Duomo the Via Garibaldi leads W. to the Porta di Palermo and the municipal gardens (*Villa;* on the adjacent bastion; fine view). The Roman ruins hard by are insignificant. The Via Mazzini, the chief street of the upper town, runs S.W. from the cathedral to the church of *Santa Maria della Misericordia*, which has a fine triptych of 1453, perhaps by Gasparo da Pesaro. The Via Ugdulena runs farther S.W. to the old Ospedale dei Benfratelli (fine Gothic windows in the hall), in the Via Cavalieri (No. 116; gratuity), which accommodates the *Museo Civico* (antiquities, paintings by old Sicilian masters, etc.).

The *Aqua Cornelia*, a Roman aqueduct to the S.W. of the town, on the way to Caccamo (see below), was destroyed in 1438. Its remains from *Brucato* (where the collecting-basin is still extant) downwards merit a visit on account of the remarkable fertility of the surrounding district.

On a rocky slope above the Fiume San Leonardo, 7 M. to the S. of Termini (motorbus), lies *Caccamo* (1710 ft.; Alb. Muscarella; 8300 inhab.), commanding a fine view. — The ascent of the precipitous *Monte San Calògero* (4347 ft.) is recommended (8-9 hrs. from Termini). The *Monte Castellaccio* (1657 ft.), adjoining on the E., where remains of early fortifications have been discovered, is the supposed site of the ancient *Hippana*.

From Termini to *Agrigento*, see R. 28; to *Catania*, see R. 30.

From Termini to Pirato, 94½ M., motorbus to (46 M.) Petralia Sottana in 5¼ hrs. (30 *L.* 20 c.), thence to (27½ M.) Nicosia in 2¾ hrs. (18 *L.* 35 c.), thence to (21 M.) Pirato in 1½ hr. (14 *L.* 70 c.). This road over the slopes of the *Madonie Mts.* (p. 393) was the route usually pursued by the Arabs on their predatory incursions from Palermo into the interior. It ascends the valley of the *Fiume Torto* to (11¼ M.) *Cerda* (p. 377), crosses the ridge, and descends to the valley of the *Fiume Grande* and to the (21 M.) stopping-place for the high-lying little town of *Sclàfani* (2660 ft.), formerly a fortress of the Sclafani, which possesses hot springs (bare and uninviting bathrooms) and a church containing an antique sarcophagus with Bacchic reliefs. Sclafani has no drinking-water. — Farther on is (25 M.) **Caltavuturo** (2083 ft.; Alb. Centrale; pop. 5550), situated below the ruins of the Saracenic fortress of *Kalat Abi Thaur*, which was taken by Roger I.

The road next describes a wide curve and leads E. to (38½ M.) *Donalegge* (2690 ft.). About 3 M. to the N. (motorbus), on a rock 3000 ft. in height, lies **Polizzi** (Alb. Mussolini; Alb. Aurora), surnamed *La Generosa*, a town of importance in the middle ages, now containing only 8400 inhabitants. The principal church contains an admirable triptych in the style of Memling or Van der Goes, representing the Madonna between angelic musicians, with SS. Catherine and Barbara on the wings, and also the relics of the Arca di San Gondolfo by Domenico Gaggini (1482), with a recumbent figure of the saint. Near the town rise the *Himera Meridionalis* (*Fiume Salso*) and the *Himera Septentrionalis* (*Fiume Grande*), two of the chief watercourses in Sicily, which the ancients believed to possess one common source.

From Donalegge we go on viâ (40½ M.) *Castellana* (2493 ft.) to (46 M.) **Petralia Sottana** (3280 ft.; Alb. Madonie, 24 beds at 8-12, B. 4, L. 13, D. 15 *L.*; Alb. Centrale), a summer resort, with 8700 inhab. and some industries, situated in a fertile district with imposing mountainous environs, perhaps occupying the site of the ancient *Petra* or *Petrinae*. The principal church (fine view) contains a triptych of the 15th century. Near by is Santa Trinità, with a reredos in the tribuna (scenes from the life of Christ). Motorbuses run hence to (15 M.) *Alimena* (2493 ft.; Alb. Centrale; pop. 4200), on the mountain crest to the S., to *Campofelice* (35½ M.; p. 393), and to *Castelbuono* (46½ M.; p. 395).

The Nicosia motorbus (comp. above) runs E., viâ (48 M.) *Petralia Soprana* (3763 ft.; 2450 inhab.), to (59 M.) **Gangi** (3320 ft.; Alb. Sottile; Alb. Ingargiola), with 14,350 inhab., perhaps the ancient Sikelian *Enguium*, though some authorities locate the latter on the Monte Iudica, beside the ancient Chrysas (p. 382). Enguium was originally a Cretan colony, where in Cicero's time a celebrated temple of the 'Cretan Mothers' (*Matres;* not *Mater Magna* as Cicero has it) was situated. Gangi acquired some notoriety in 1926 as one of the chief retreats of the Mafia (p. 306), 150 of whose members were arrested here. — The road leads hence through a fertile tract to the rock-town of (67¾ M.) *Sperlinga* (2590 ft.), which alone showed partiality to the French in 1282, whence the saying, "Quod Siculis placuit sola Sperlinga negavit". Half the dwellings consist of caves and rock-passages, already inhabited in prehistoric times; the castle also seems to be welded into the rock.

73¼ M. **Nicosia** (2845 ft.; Alb. Progresso, Via Mistretta; Alb. Patria; Alb. Centrale), beautifully situated on the mountain slopes, with 13,350 inhab., who speak a Lombard dialect (comp. p. 396). The cathedral of San Niccolò (14th cent.), in the piazza, has a rich door with a pointed arch, reshaped in the baroque period (next to the tower); on the left is a pretty Gothic arcade. The church of Santa Maria Maggiore (18th cent.), on the way to the castle, contains a marble reredos by Antonello Gaggini, 26 ft. in height and adorned with figures (1512). The castle, to which we ascend from the piazza in 20 min., commands a lovely view of the town, and part of Etna is also visible. The important Sikelian town of *Herbita* is usually placed either at Nicosia or at Sperlinga (p. 391). A bridle-path descends the Fiume Salso to Agira; about 5½ M. to the S.E. of Nicosia, at the influx of the streamlet of Cerami, rises the *Rocca di Serlone*, or *di Sarno*, where the brave Norman Serlo perished through treachery. A bronze caduceus (p. 331) with the inscription "Imacharaiōn hosion" was found in this immediate vicinity, a circumstance that has led to the ancient *Imachara* or *Hemichara* being located here or not far off (e.g. at Gangi or Troina). Motorbus from Nicosia to Mistretta, see p. 395; to Bronte, see below.

From Nicosia the road goes back to the W. for 3 M., then continues to the S., over hill and dale; at several points we touch the railway which is being extended beyond Leonforte (see p. 381). — 89½ M. *Leonforte*, see p. 381. About 20 min. farther on we have a splendid retrospect of its beautiful situation among the mountains.

94½ M. *Pirato* (1089 ft.), on the Palermo-Catania railway, see p. 381.

From Nicosia to Bronte, 47½ M., motorbus in 4½ hrs. (37 *L.*). The road runs N.E., with an ever-varying view of Mt. Etna. We first drop down to the Cerami river, cross the bridge, and ascend in windings, with a wonderful view in front of us. — 14¼ M. *Cerami* (3182 ft.; 3750 inhab.), with cave-dwellings.

21¾ M. **Troina** (3642 ft.; Alb. Stella), the loftiest of the larger towns of Sicily, consisting of several distinct portions, with a total population of 10,800. This was one of the first towns of which the Normans gained possession in 1062. Here, in 1063, Roger de Hauteville, with his heroic wife Giuditta (Judith of Evroult) and 300 warriors, defeated the rebellious inhabitants and 5000 Saracens. In the Matrice Santa Maria traces of the Norman structure of 1078 are distinguishable. — 34¾ M. *Cesarò* (3773 ft.), a rocky nest with 4100 inhabitants. — 47¼ M. *Bronte*, on the Ferrovia Circumetnea, see p. 420.

Beyond Termini (p. 390) the railway to Messina continues to skirt the coast, with the *Monte San Calogero* (p. 391) on the right, and crosses the Fiume Torto.

26¾ M. *Fiume Torto* (33 ft.), where the railway to Agrigento and Catania diverges inland (see p. 377). This part of the route, once quite barren, has been planted with vegetables and fruit-trees since the last twenty years, mainly, as is the case in other parts of Sicily, by emigrants who have returned after amassing a small fortune. — 29¾ M. *Buonfornello*. The farmhouse of that name, immediately to the left of the railway and ½ M. to the E. of the station, stands on the ruins of a Doric temple of c. 480 B.C.; the excavations begun in 1929 have yielded some gargoyles and fragments of sculptures. On the height to the right lay **Himera**, the westernmost town of the Greeks on the N. coast of Sicily. If we ascend the abrupt hill, overgrown with sumach, we reach a tableland which gradually slopes downward from the small town

of *Signora*. To the E. flows the Himera Septentrionalis, or *Fiume Grande* (see below); on the W. a small valley, in which tombs have been discovered, separates the town from the plateau. To the N. the hill descends precipitously to the plain of the coast.

Himera was founded by Zancleans in 648 B.C. The coastal plain below the town was the scene in 480 B.C. of the great battle in which Theron, ruler of Acragas and latterly also of Himera, in conjunction with his stepson Gelon, lord of Syracuse, utterly defeated the Carthaginians (comp. p. xl). Hamilcar, the Carthaginian general, is said to have sought a voluntary death in the sacrificial fire in order to appease the wrath of the gods. In 409 Hannibal, son of Gisgon and grandson of Hamilcar, captured the town and razed it to the ground, after most of the inhabitants had abandoned it by night, and since that period no attempt has been made to re-erect it. — Stesichorus, the perfecter of the Greek chorus (p. 426), lived at Himera in the 7-6th centuries.

The *Fiume Grande*, with the Fiume Salso (p. 391), bisects the island, and has frequently formed a political frontier (under the Romans und under Frederick II.). Beyond the Fiume Grande the railway traverses a malarious district. To the right are obtained beautiful glimpses of the fissured valleys of the Madoníe Mts. — 33½ M. *Campofelice* (23 ft.). About 8 M. to the S.E. (motorbus in 1 hr., 5 *L.* 75 c.) lies *Collesano* (1510 ft.; Alb. Sapienza), an old town with 6200 inhabitants. The tower of the principal church is a relic of the old castle. On the hill immediately to the W. of Collesano are some large fragments of cyclopean walls, which probably belonged to *Paropus*, the westernmost town of the Sikelians. Above the mountains enclosing the valley tower the *Monte San Salvatore* (6267 ft.) and the *Pizzo Antenna* (6480 ft.), the highest peaks of the **Madonie Mountains**. Information regarding excursions among the Madonie Mts. and the *Monti Nebrodi* or *Caronian Mts.* (comp. p. 395), adjoining them on the E., may be obtained from the Club Alpino Siciliano at Palermo (p. 310). The 'Targa Florio' motor race is held here every April (total distance 335 M.; five circuits); the roads are kept well in repair.

36½ M. *Láscari* (39 ft.). On the height to the right is *Gratteri*. Farther on, on the same side, rises the *Pizzo dell'Angelo* or *Gibilmanna*, i.e. the 'manna-mountain' (3546 ft.), which is ascended from Cefalù viâ the Capuchin convent of Santuario di Gibilmanna (2625 ft.; visitors entertained; mule-path to the convent 2½ hrs., thence to the summit ¾ hr. more). The last part of the railway leads through a beautiful district, in which considerable quantities of manna are obtained from the exudation of the manna-tree (Fraxinus ornus).

42¼ M. **Cefalù** (98 ft.; Alb. Europa, Via Venti Settembre 28; Alb. Barranco, Alb. Italia-Concordia, both in the Piazza Garibaldi; R. from 8-10 *L.* at all three, but the price should be agreed upon beforehand), the ancient *Cephaloedium*, is a town of 10,800 inhab.,

who are engaged in trading, seafaring, and the sardine fishery. It lies at the base of the barren and precipitous promontory (1233 ft.) on which stood the ancient town. Cephaloedium is mentioned in history for the first time in 397 B.C. in connection with the wars between Dionysius I. and Carthage, and occasionally during the Roman period. In A.D. 837 the Arabs besieged it unsuccessfully, but they captured it in 858.

From the railway station, where we obtain a good view of the town, we walk through the Viale Margherita, Via Venti Settembre, Piazza Garibaldi, and Corso Ruggiero to the cathedral in 10-12 minutes. The ***Cathedral**, a noble monument of the Norman period, probably designed by French architects, lies to the W., at the foot of the promontory. It was erected in 1131-32 by King Roger, traditionally in thanksgiving for having survived a storm at sea. The façade, with one door only, rests upon gigantic blocks of hewn stone, which probably formed part of an earlier building. Two imposing towers of four stories, connected by a triple-arched porch rebuilt in the 15th cent., recall the huge towers of St. Etienne erected at Caen by William the Conqueror. The walls of the porch, above which is an inscription carved in 1240, were covered with mosaics, now destroyed, representing King Roger and his successors. The W. door, with its curiously decorated lintel, is coeval with the foundation. The apses are decorated externally with blind arcades.

The church, built in the form of a Latin cross, possesses three apses and a nave double the width of the aisles. Length 243, width 95 ft. The pointed vaulting of the nave and aisles is supported by fifteen columns of granite and one of cipollino, with interesting capitals. The wooden ceiling retains some traces of its 13th cent. painting. The *Mosaics* in the tribune are the most ancient and perfect in Sicily, and most resemble those on Greek soil (comp. p. lxix). The beautifully executed *Figure of the Saviour in the apse of the choir (redecorated in the 16th cent.) was completed in 1148. There are also a number of other figures (Mary with four archangels, prophets and saints) the selection of which points to their being the work of Greek artists. The beautiful font dates from the 12th century. In the transepts stood two of the sarcophagi of porphyry which are now in the cathedral of Palermo and contain the relics of the emperors Henry VI. and Frederick II. The baroque stucco coating in the aisles was removed in 1928. — The church is adjoined by picturesque Norman *Cloisters*, with multifarious capitals (entered from the left aisle or through the archiepiscopal palace, Piazza della Cattedrale 9).

The Liceo, to the W. of the cathedral, in the Via Mandralisca, contains the little *Museo Mandralisca*, which consists mainly of the antiquities found in the island of Lipari (p. 399); among the paintings is a male portrait ascribed to Antonello da Messina.

The town is dominated by a huge limestone rock, composed almost entirely of fossils, the circuit of which, affording fine views of the town and cathedral, may be made by a good road in ¾ hr. Beyond the cathedral we turn to the right to the Porta Messina,

beyond which we join the road in question. — The ascent of the rock itself is somewhat toilsome (¾-1 hr.). We leave the Corso Ruggiero beside No. 40, follow the Vicolo dei Saraceni, and reach (10 min.) a gate, which is opened by a shepherd, who acts as guide to the top (gratuity). On the hill are the fragments of a mediaeval *Castle* and a cistern (probably Arabian); a little farther up are the remains of an antique structure, the so-called *Tempio di Diana*. To the last a vault was added during the Roman period, and it was afterwards converted into a Christian place of worship. The summit, on which there are remains of a Norman castle, commands a magnificent survey of the N. coast and the mountains as far as Palermo.

48 M. *Castelbuono;* the town (1387 ft.; Alb. Roma), with 10,000 inhab. and a 13th cent. castle, lies 8¾ M. to the S. (motorbus in 1 hr., 6 *L.* 25 c.). The road (24¼ M.; motorbus) goes on farther S., skirting the E. slope of the Madonie Mts., to Geraci Siculo (3533 ft.), Gangi, and Petralía Sottana (see p. 391). — 51½ M. *Pòllina*, near the mouth of the *Fiume di Pollina*, the ancient Monalus. The loftily situated little town (2503 ft.) is 3¾ M. inland (bridle-path). The Chiesa Maggiore contains two of Antonello Gaggini's best works (a Virgin and a St. Joseph; 1527).

56 M. *Tusa*. Near it, on an eminence 2-2½ M. to the S., lay *Halaesa* or *Alaesa*, founded in 403 by Archonides of Herbita (p. 392). The ruins are 2 M. in circumference. They are skirted by the Alesus, now Fiume di Tusa. The railway crosses this river and then the Fiume Santo Stefano. — 60¼ M. *Torremuzza-Reitano*.

61½ M. *Santo Stéfano di Camastra* (229 ft.; Piscitello's inn), with 6700 inhab., stands on a hill by the sea. From the W. side of the town there is a fine view of the environs, the sea, and the valley of the Fiume Santo Stefano.

From Santo Stefano to Nicosia, motorbus to Mistretta in 1¼ hr. (10 *L.* 75 c.), thence to Nicosia in 1¾ hr. (15 *L.*). This is the only road across the *Monti Nebrodi* or *Caronian Mts.* (height of pass, 3740 ft.). — 11¼ M. *Mistretta* (3117 ft.; Alb. Primavera; Alb. Vittoria), a country-town of 12,000 inhab., the ancient *Amestratus*. — 29¼ M. *Nicosia*, see p. 392.

Between Santo Stefano di Camastra and Sant' Agata (p. 396) extends the **Bosco di Caronía,** the largest forest in Sicily, with a few tall trees, but otherwise consisting almost entirely of underwood. The railway, crossing numerous woodland streams, traverses only bushes of myrtles, mastic, and cistus-roses. — 67 M. *Caronía*, the *Calacte* ('beautiful shore') founded by Ducetius about 450 B.C. The railway next crosses the Fiumara di Furiano (San Fratello), which flows through the midst of a perfect grove of oleanders, and reaches (75¼ M.) *San Fratello-Acquedolci*.

The town of *San Fratello* (2130 ft.), 10½ M. inland (motorbus in 1¼ hr.), was founded by one detachment of the Lombard colonists who accompanied Adelasia of Montferrat (see below) to Sicily. Others established themselves at Piazza Armerina, Nicosia, Aidone, Randazzo, Sperlinga, Capizzi, Maniace, etc. The Lombard dialect is still spoken at San Fratello, Piazza, Nicosia, and Aidone. In 1922 some of the inhabitants of San Fratello moved to Acquedolci, on the sea, in consequence of a landslide. — About 2½ M. due S. of the railway station is the grotto of *San Teodoro*, containing many fossil bones of different species of mammalia.

78¼ M. *Sant'Agăta di Militello* (82 ft.; railway restaurant; Alb. Florio, 25 beds; Alb. Savoia), a small town with 4150 inhabitants. — Farther on the railway crosses again the beds of numerous torrents, in the first of which, the *Fiumara Rosmarino*, bordered by oleanders, are the fragments of a Roman bridge. — 80¾ M. *San Marco d'Alunzio-Torrenova;* about 6 M. to the S.E. is the little town of *San Marco* (1800 ft.), probably the ancient *Aluntium*. — 83¼ M. *Zappúlla*, with the ruins of a mediaeval palace in the Fiumara Zappulla. Between the mouth of this torrent and Capo d'Orlando was fought, in 1299, the great naval battle in which Frederick II. was defeated by the united fleets, under Roger Loria, of his brother James and Charles II. of Anjou (p. xlv). On the height to the right, facing us, we observe the small town of Naso (see below). The whole district resembles a luxuriant orchard.

On the **Capo d'Orlando**, the extreme rocky point (305 ft.) of which lies to the left of the railway (tunnel), is the station of (87 M.) *Capo d'Orlando-Naso*, which serves also the little town of *Naso* (pop. 4250), on a hill (1630 ft.), 10 M. to the S.E. (motorbus), where silk-culture is extensively carried on. — The next stations are (92 M.) *Brolo* and (92½ M.) *Pirăino*, both situated at the mouths of broad 'fiumare'. — 95¾ M. *Gioiosa Marea* (Sicil. *Giuiúsa*), with 1400 inhabitants. The line penetrates the abrupt granite promontory of *Capo Calavà* by means of a tunnel. — 98¾ M. *San Giorgio*, 100½ M. *Patti Marina*.

101¼ M. **Patti** (39 ft.; railway restaurant). The town (500 ft.; Alb. Roma; Alb. Tindaris; carriage to Tyndaris and back about 20 *L.*, motor 25 *L.*, bargaining necessary), 2 M. inland, an episcopal residence with 8750 inhab. and large monasteries, is unhealthy, notwithstanding its fine situation on the hillside, amid luxuriant vegetation. In the entirely modernized *Cathedral*, which occupies the highest spot in the town and belonged to the castle, is interred Adelasia of Montferrat (d. 1118), mother of King Roger and widow of Count Roger and of King Baldwin of Jerusalem.

The railway crosses several fiumare, skirts the slope of the *Monte Pignatara* (1210 ft.), and pierces the *Capo Tindaro* (918 ft.), a promontory rising sheer from the sea and consisting of granite, gneiss, and above these a stratum of limestone. It was once the

site of the town of *Tyndaris*. The high-road passes near the cape. At the highest point, at the cluster of houses known as Locanda (623 ft.; inn), about 5½ M. from Patti, a road diverges on the left for the village of *Tindari*, with the pilgrimage-church of the *Madonna del Tindaro*, the Grand-Hôtel (30 beds at 24-40, B. 7, L. 30, D. 35, P. 50-70 *L.*, new), and the ruins. About ¾ M. before reaching the hotel we see, on a hill to the right, the *Villa della Scala*, seat of the Barons of Sciacca, who own also the territory of Tyndaris. The villa contains a collection of antiquities found near by.

Tyndaris, one of the latest Greek colonies in Sicily, was founded in 396 by Dionysius I. with Locrians and Peloponnesian Messenians. It soon rose to prosperity, at an early period became allied to Timoleon, and remained faithful to the Romans during the Punic wars. It was therefore favoured by the Romans and attained to great power and wealth. During the Christian period it became the seat of a bishop. The exact date of its destruction is unknown. Before the time of Pliny a small part of the town was precipitated into the sea by a landslip.

The course of the Greek town-walls, built of sandstone blocks, can still be traced. The tripartite foundations of a large Roman building assumed to be the *Gymnasium*, two mosaic pavements (to the N.), and the remains of a *Theatre* (repaired in the Roman period; to the W.) have been preserved. The internal diameter of the theatre is 213 ft., orchestra 78 ft.; the auditorium contains twenty-seven tiers of seats. Several Roman statues found here are now in the museum of Palermo. (Key kept by the custodian of the antiquities.) — The fatigue of ascending the promontory, on which there is a semaphore, is amply repaid by the magnificent view it affords of the Lipari Islands to the N., Milazzo to the N.E., the Monti Peloritani to the E., and the Rocca di Novara and Mt. Etna to the S.E. and S.

Below the extremity of Capo Tindaro is the *Stalactite Grotto of Fata Donnavilla*, popularly supposed to be haunted by a fairy who kidnaps brides on their wedding-night and is identified with the Fata Morgana (Morgan le Fay). The curious may reach the entrance by being lowered over the cliff with ropes.

The next station is (107 M.) *Oliveri-Tindari*, 2-3 M. from Capo Tindaro. A steep path ascends to (½ hr.) the high-road (see above). The fertile coast-plain stretching to the N.E. is intersected by numerous fiumare, which frequently prove very destructive. — 108¾ M. *Falcone*. — 111¼ M. *Castroreale-Novara-Fúrnari*.

FROM CASTROREALE-NOVARA-FUENARI TO TAORMINA, 44¾ M., motorbus to Novara in 1½ hr. (8 *L.*); 'automobili da turismo' from Palermo to Taormina, see p. 389. — The road (views) ascends the Torrente Mazzarrà (the ancient Helicon) to the S., viâ (8¾ M.) *Mazzarrà* (361 ft.). Hence we may diverge, first to the E. (by road; 5 M.), then to the S. (by bridle-path; 3¾ M.) to *Tripi* (1542 ft.), beside the walls of which are the ruins of the ancient *Abacaenum*. — 12 M. *Novara di Sicilia* (2034 ft.; Alb. Avvenire), a small town with 8800 inhab., on the site of the Noae of the ancients, is situated at the N.W. base of the *Rocca di Novara* (4400 ft.). — Thence the road crosses the ridge of the *Monti Peloritani* (p. 410) and, with a magnificent view of Etna, descends to (31½ M.) *Francavilla* (p. 419). — 44¾ M. *Taormina*, see p. 412.

113¾ M. *Castroreale Bagni* is the station for the sulphur baths on the Fiumara di Termini. The small town of *Castroreale* (1292 ft.; Alb. Artemisia; 5900 inhab.), commanding a lovely view and

possessing various church-paintings and sculptures, is most conveniently reached by road from Barcellona (6¾ M.; motorbus). — We here enter the region laid waste by the earthquake of 1908 (comp. p. 294).

116¾ M. **Barcellona** (197 ft.; Alb. Centrale; Alb. Vittoria), pleasantly situated on the *Longano*, is a prosperous town of 17,800 inhab., with the suburb of *Pozzo di Gotto*. On the Longanus, which, however, by some authorities is supposed to be the Torrente di Monforte to the E. of Milazzo, Hiero II. of Syracuse defeated the Mamertines in 269 B.C. (comp. p. 405).

The railway crosses several fiumare und passes through vast vineyards. Emp. Frederick II. possessed a large game-park here. Brief glimpse of Mt. Etna.

121¾ M. **Milazzo.** — *Railway Restaurant.* — HOTELS. *Moderno*, Via Umberto Primo, 20 beds at 9-15 *L.*, *Stella d'Italia*, Via Fontana, 35 beds at 7-12 *L.*, both well spoken of. — One-horse cab from the station 3 *L.*

Milazzo (98 ft.; the ancient *Mylae*), a beautifully situated town of 15,600 inhab., possesses a good harbour and is visited by sea-bathers. The Norman *Castle*, erected by Charles V. and now partly used as prison, commands a wonderful view of Mt. Etna.

Mylae was founded in 716 B.C. by colonists from Zancle but remained subject to the Messenians until conquered by the Athenians in 426. In 394 the citizens of Naxos and Catania, who had been banished by Dionysius I., occupied Mylae, but they were soon expelled by the Messenians. In 315 it was conquered by Agathocles. Here in 260 Duilius with his boarding-bridges gained a brilliant victory for the newly-formed Roman fleet. No ancient remains have been dicovered here, as in the middle ages Milazzo was frequently altered and repeatedly besieged. The castle sustained sieges from the Duc de Vivonne in 1675 and during the war of the Spanish succession. On July 20th, 1860, Garibaldi drove the Neapolitan general Bosco back into the castle, and compelled him to capitulate on condition of being allowed a free retreat (comp. p. 1).

A drive on the well-cultivated peninsula to the *Capo di Milazzo* (about 3¾ M. from the town), affording beautiful glimpses, through the foliage, of the sea on both sides, is recommended (20-30 *L.*). The lighthouse (272 ft. above the sea) commands a fine view. Extensive tunny-fishery and wine export. — Motor trip to Tyndaris (p. 397) and back in 3 hrs.

From Milazzo to the *Lipari Islands*, see p. 399.

The railway next passes (125 M.) *San Filippo-Archi*, (126 M.) *Santa Lucia*, (129¼ M.) *Venetico* (36 ft.), and (130 M.) *Spadáfora-San Martino*. In the bay to the left the fleet of Sextus Pompeius was annihilated by Agrippa at the battle of *Naulochus* (36 B.C.). On the heights to the right are *San Pier Niceto* and *Monforte San Giorgio*. — 131¾ M. *Rometta Messinese*. The small town of that name (more correctly, *Rametta;* 1575 ft.; Alb. Messina) is situated 9½ M. to the S.E. (motorbus in 1½ hr., 6 *L.*), among the mountains, on a summit surrounded by precipitous cliffs, where the

Christians maintained themselves down to 965. Several churches and other remains here date from the middle ages. — Beyond the river Saponara the train reaches (133 M.) *Saponara-Baúso*. — The line now turns to the right and ascends the Gullo valley to (134¾ M.) *Gesso*. The small town, where the Saracens remained until a late period, lies on a hill to the left. Road over the pass to Messina, see p. 409. — The railway then penetrates the *Monti Peloritani* (p. 410) by a tunnel 3½ M. long, and descends in a wide curve with four more tunnels.

144 M. *Messina*, see p. 403.

33. The Lipari Islands.

Comp. the Map of Sicily.

Small steamers of the Società Eolia (headquarters at Messina) ply to the Lipari Islands as follows. FROM MILAZZO (p. 398), daily in 2 hrs.; the steamer starts at 8.45 a.m. and reaches *Lipari* at 10.45 a.m., to which, after visiting the island of *Salina*, it returns at 3.20 p.m., reaching *Milazzo* at 5.40 p.m. Fares to (24 M.) Lipari 10 *L.* 55 c. (1st class), 4 *L.* 10 c. (3rd class). Another steamer starting from MESSINA on Tues. afternoon, calls at (3¼ hrs.) *Milazzo*, and leaves on Wed. at 4 a.m. for (2¼ hrs.) *Lipari*, (5½ hrs.) Salina, (10 hrs.) Panaria, (12 hrs.) *Stromboli*, and (26½ hrs.) *Naples*, returning from Naples by the same route on Fri. evening. — On Sun. and Tues. morning a steamer leaves Lipari for the islands of *Salina*, *Filicuri*, and *Alicuri*, returning in the afternoon; on Fri. morning the same trip is performed, but Salina is omitted. On Mon. and Fri. afternoon a steamer makes the voyage from Lipari to *Vulcano* (Porto Levante and Celso) and back in 2¼ hrs., on Mon. and Sat. to *Stromboli* and back in 7 hrs. — Embarkation or disembarkation at Lipari 1 *L.* — In both directions the scenery is very beautiful, especially on the return-voyage in the afternoon. There are modest inns at Lipari and Stromboli, and on the other islands accommodation may be found in case of need. Drinking-water is everywhere obtained from tanks, but it is quite safe at Lipari and Stromboli. Simple refreshments may generally be obtained on the steamers.

The **Lipari Islands** or *Aeolian Islands* (Insulae Aeoliae, Liparaeae, Vulcaniae, Hephaestiades), which are of volcanic origin, consist of seven islands and ten islets, each the summit of a massive submarine mountain. Their aggregate area is 45 sq. M., their population about 16,000. They belong to the province of Messina and have formed the see of a bishop since 1400.

At an early period the islands supplied abundant food for the poetic fancy of the Greeks, whose legends made them the abode of Aeolus, ruler of the winds. The numerous implements made from the local obsidian, which have been found here, show that the islands were already inhabited in prehistoric times. In 580 B.C., *Pentathlus*, a Heraclid, established on the islands a colony of Cnidians and Rhodians, who had been unable to maintain themselves in the W. angle of Sicily. Lipara, which enjoyed the friendship of Syracuse, was plundered by the Athenians in 425 B.C. In 260 B.C. the Roman admiral Gnaeus Cornelius Scipio was surrounded in the harbour of Lipara and taken prisoner by the Carthaginians. The Romans conquered the islands in 252 B.C. and sent a colony thither, but in Cicero's time the islands were only partially cultivated. This was possibly owing to the convulsions of nature which occurred in 183 B.C., when the island of

Vulcanello was upheaved from beneath the sea. In 126 B.C. further eruptions under water were observed here. Finally in 37 B.C. the population of Lipara, which was friendly to Pompey, was transferred to Neapolis by Octavian. In the middle ages the Saracens took possession of the islands, but were expelled thence by the Normans in the 11th cent., and the Lipari group now became united with Sicily. During the wars of the 14th cent. between the Sicilian kings and the Angevins of Naples the islands changed hands according to the varying fortunes of the respective belligerents, but Ferdinand the Catholic united them finally with Sicily. In 1544 they were plundered by Khair-ed-Din Barbarossa. In 1783 and as recently as 1926 they suffered greatly from earthquakes. Formerly used as a penal colony, they now once again serve as a place of exile for political prisoners.

Lipari, called *Meligunis* in the most ancient times, the largest and most productive of the islands, is about 13½ sq. M. in area. Population of the whole island 8100. The capital (16 ft.; pop. 5600; Alb. Centrale di Antonio Furanna, Via Nuova 22; Alb. Salina, Via Garibaldi 20; Trattoria di Vittorio Paino, Via Garibaldi 69), called **Lipari** like the island, lies on a bay on the S.E. coast of the island and is built around a fort crowning an isolated rock on the N. side of the harbour. The cathedral and three other churches are situated within the precincts of the castle. The *Cathedral* (restored in 1654) and the church of the *Addolorata* contain pictures by Alibrando (b. at Messina in 1470). The sacristy of the former commands a beautiful view towards the sea. The *Marina Lunga*, to the N. of the castle, is occupied by fishermen only. In the vicinity is a warm spring. To the S., by the landing-place of the steamers, contiguous to the church of *Anime del Purgatorio*, which abuts on the sea, are the warehouses of the merchants who export the products of the island: pumice-stone, currants (passolinē; grown on reed-trellises), Malmsey wine, capers, excellent figs, etc. The fishery is also very productive. Around the capital the fertile slopes of cultivated land rise in the form of an amphitheatre towards *Monte Sant' Angelo* (p. 401), the central mountain of the island, extending in a spacious crescent between *Monte Rosa* (784 ft.) on the N. and *Monte di Guardia* (1210 ft.) on the S. Oranges and lemons, however, cannot thrive here on account of the scarcity of water (comp. p. 399).

The ancient town of *Lipara* stood on the castle-rock. In the centre of the plain, between the castle and the ascent towards Sant' Angelo, on the site of the episcopal palace, were once situated extensive *Baths*, partially excavated in the 19th century but filled up again. In this vicinity was situated the *Necropolis*.

About 1½ M. to the N. of the capital, beyond the low saddle between the Monte Rosa and the Monte Sant'Angelo, on the N.E. bay, lies the village of *Cannéto*, with 1160 inhab., the centre of the pumice-stone industry (steamer daily from Lipari in ¼ hr.).

A paved bridle-path ascends from Canneto viâ *Canneto Superiore* to the (¾ hr.) *Fossa Bianca*, a valley between the *Monte Pelato* and the *Monte Chirica*, both of which are overlaid with a thick layer of pumice-stone. The whitish-coloured mineral is here excavated from innumerable

shafts and is conveyed by men, women, and children to Canneto, where it is prepared for export. The trade is mainly in the hands of a local firm (Saltalamacchia, Dietrich & Co.). Pumice, a form of obsidian, originating in gaseous molten lava and solidifying into a kind of froth, occurs nowhere else in such a pure and consistent state; it is used for polishing glass, metal, celluloid, etc., and for removing stains from the hands.

A TOUR THROUGH THE ISLAND occupies 6-8 hrs. (donkey and attendant 25 *L.*, guide 15 *L.* and gratuity). We ride first to the W., over the Piano Conte, to the hot springs (125° Fahr.) of *San Calògero* (6¼ M.), in a valley opening towards the W. side of the island (bath-house open in summer). We proceed thence to *Le Stufe* (also called *Bagno Secco*), the vapour-baths described by Diodorus, with interesting fossils (leaves, wood in lava, etc.). Then to the N.E., up the *Monte Sant' Angelo* (1949 ft.), an extinct volcano, now overgrown with grass and broom, which affords the best survey of the town below and the entire group of islands. A path descends thence to *Capo Castagna*, the N. end of the island, passing the *Monte Chirica* (1980 ft.; see p. 400). From this point we return to the town. Or we may descend the E. slope of the Monte Sant' Angelo to the *Forgia Vecchia*, a vast vein of obsidian lying exposed halfway down the mountain. Thence to the pumice-quarries and Canneto.

Vulcáno (Thermissa, Hiera, Vulcania; 8 sq. M. in area; 300 inhab.) is reached in about 1 hr. from Lipari by rowing-boat (with two rowers about 25 *L.*; provisions must be taken). The steamer (p. 399) stops long enough only for a short excursion from the E. harbour. The islet consists of the *Gran Cratere* or *Fossa Vecchia* (1266 ft.; continuously active within historic times), in the middle, with the volcanic cone of *Monte Aria* (1637 ft.) on the S., and the *Vulcanello* (410 ft.), which, according to Orosius (iv. 20), was suddenly upheaved in 183 B.C., on the N. Rowing across the 'Bocche' or strait (⅔ M. wide) between Lipari and Vulcano, on the W. side of which rises the basaltic cliff of Pietralunga (196 ft.), we disembark at the *Porto di Levante*, near the remains of a boric acid factory on the narrow isthmus connecting the Vulcanello with the Gran Cratere. The curiously shaped rock near the sea, known as the Faraglione, is the relic of an ancient volcano. The caves with which it is riddled were made for the extraction of alum. The sea-water here is quite warm, probably owing to submarine vapour-springs. Taking one of the rowers as guide, we ascend the N. slope of the *Gran Cratere* by a zigzag path to the edge of the crater in 1 hr.; the descent is much more rapid. About halfway up we pass numerous fumaroles (p. 114). The crater, which since the eruptions of 1887-90 has been in the 'solfatara stage' (p. 115), measures 220 yds. by 150 yds. in width and about 262 ft. in depth. — The *Vulcanello*, with three funnel-shaped craters at the top, may be ascended also.

Salina (area 10 sq. M.; steamer, see p. 399) consists of the cones of two extinct volcanoes, *Monte de' Porri* (2820 ft.), to the N.W., and *Monte Fossa delle Felci* (3170 ft.), to the S.E., whence the Greek name *Didyme* (i.e. twins) applied to the island. Salina is wooded and fertile, producing fruit and wine in abundance (excellent Malmsey). Its four villages (*Santa Marina* or *Salina, Lingua, Leni-Rinella,* and *Malfa*) contain together 3800 inhabitants. Accommodation is provided by Gaetano Conti at Salina village.

Filicuri or *Filicudi* (2542 ft.; area 3½ sq. M.; *Phoenicusa,* Arabic *Gezîret Fîcûdha*) was anciently clothed with dwarf-palms, whence its Greek name. It is now well cultivated and has 1160 inhabitants. On the W. coast is a fine basaltic cavern. Steamers, see p. 399.

Alicuri or *Alicudi* (2175 ft.; 2 sq. M.; steamer, see p. 399), called *Ericusa* by the ancients, because uncultivated and clothed with heath only, is inhabited by some 700 shepherds and fishermen.

To the N.E. of Lipari is a small archipelago, which possibly formed a single island prior to a remarkable eruption recorded by Pliny and Orosius, which took place here in 126 B.C. The largest of these islands is **Panária,** probably the *Euonymus* of the ancients (1380 ft.; ¾ sq. M.; steamer, see p. 399), with 650 inhab. but very scantily cultivated. — The islet of *Basiluzzo* (probably the ancient *Basilidis* or *Hikesia*) contains a few relics of antiquity.

Strómboli (5 sq. M.; 1800 inhab.), 22 M. to the N.N.E. of Lipari, named *Strongyle* owing to its circular form, was regarded by the ancients as the seat of Aeolus, the god of winds. The steamer (landing or embarkation 1 *L.*) touches at *Stromboli* (or *Ficogrande-San Vincenzo;* Alb. Miramare, at the landing-place), the chief village, on the N.E. side of the island, also at *Ginostra* (on the S.W.). The cone of *Stromboli* (3040 ft.), like that of Vulcano (p. 401), is one of the few European volcanoes that are in a constant state of activity. The toilsome ascent (3 hrs.; descent 2 hrs.) is best made in the early morning, on account of the heat, from the N.E. viâ the N. semaforo. There is no path above the vineyards, but a guide (25-35 *L.*) is scarcely needed, though someone to carry provisions may be desirable. The crater lies to the N. of the highest peak, and at brief intervals ejects huge bubbles of lava which explode with a thunderous noise and are accompanied by showers of stones, which again fall within the crater or roll harmlessly down the *Sciara,* a slope descending on the N.W. at an angle of 35° and continued for some distance below the surface of the sea. Serious outbreaks are rare; but

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Via Cappuccini
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Geograph. Anstalt von Wagner & Debes, Leipzig

Geograph. Anstalt v. Wagner & Debes, Leipzig

those of 1889, 1891, 1907, 1912, 1915, 1919, and 1921 wrought severe injury to the cultivated parts of the island by their streams of lava and showers of ashes. When the vapour is not too dense the traveller may approach the brink without danger. — The magnificent basaltic cliff of *Strombolicchio* rises 183 ft. sheer from the sea about 1 M. to the N.E. of San Vincenzo.

34. Messina.

Arrival by Sea. The regular ferry-steamers from Villa San Giovanni and Reggio (pp. 295, 411) lie to at the railway station near the citadel (Messina Marittima; Pl. DE 6), where through-passengers for Palermo and Catania find the express trains awaiting them. There is alsa cab-stand here. — Passengers by other steamers are landed in small boats at the customs-shed (Dogana; Pl. C 6); tariff 1 *L.*, with luggage 2 *L.*

The **Stazione Centrale** (Pl. D 6, 7; good restaurant) is situated to the S.E. of the town. Express trains proceed to the Stazione Marittima, see above. — Police Station at the Municipio (p. 407).

LUGGAGE: conveyance to the Stazione Marittima, up to 20 kg. 30 c. per article, over 20 kg. 50 c., to the Stazione Centrale 50 c. and 80 c., from the Stazione Centrale to the Stazione Marittima 90 c. and 1 *L.* 20 c.

Hotels, all in the new S. half of the town. **Select* (Pl. f; C 7), Via Tommaso Cannizzaro 203, 130 beds at 18-25, B. 6, L. 18, D. 22, P. 50-65 *L.*; *Grand-Hôtel* (Pl. b, B 7; formerly Pagliari), Viale San Martino, 110 beds at 18-25, B. 6, L. 12, D. 18 *L.*, with restaurant, good; *Minerva* (Pl. g; B 6), Via Maddalena, R. only, 50 beds at 10-15, B. 6 *L.*, good; *Moderno* (Pl. e; D 6), Via Giuseppe Natoli, 40 beds from 12, B. 6, L. 14, D. 18, P. from 45 *L.*; *Venezia* (Pl. h; C 6), Piazza Cairoli, 68 beds at 10-12 *L.*, with frequented restaurant; *Belvedere* (Pl. d; B 7), Viale San Martino, R. only, 45 beds at 8-12 *L.*; *Peloro* (Pl. i; C 7), Piazza Cairoli, 47 beds at 10-12, B. 4, L. or D. 10 *L.*; *Cavour*, Via Centonze (Pl. A 8-C 6), R. only, 60 beds at 8-12 *L.*

Restaurants. *Grande-Bretagne*, Via Nicola Fabrizi, to the S. of the Piazza Cairoli, good; in the *Albergo Venezia* (see above), also good; at the *Stazione Centrale* (see above); *Scardino*, Via Luciano Manara (Pl. BC 7); *Sant'Andrea*, Via Primo Settembre 79 (Pl. BC 5, 6); *Principe Umberto*, Via Manara 101; *Sicilia*, Via Santa Marta 23. — **Cafés.** *Ritrovo Irrera*, *Bar Calcedonio Fobert*, both in the Piazza Cairoli; *Italia*, Viale San Martino 135.

Cabs. HORSE CABS: for the first 1000 m. (or 8 min. wait) 1½ *L.*, each additional 500 m. (or 4 min. wait) ½ *L.*; at night 1 *L.* extra; luggage 20-40 c. — MOTOR CABS: for the first 1000 m. (or 12 min. wait) 2½ *L.*, each additional 250 m. (or 3 min. wait) ½ *L.*; smaller cab for 1000 m. 1½ *L.*, each additional 500 m. ½ *L.*; at night 1 *L.* extra, for each article of luggage 1 *L.*

Tramways (usual fare 50 c.). From the Piazza Cairoli: S. to *Gazzi*, at the S. end of the town, N.E. to a point near the *Ferry Boats* (Pl. D6), N. to the *Museum* (p. 407; 1 *L.* 5 c.), N.W. (beyond Pl. A 1) to *Ritiro* (p. 409). Longer routes: S. to *Giampilieri* (8¾ M.; p. 411); N. to *Faro* (8 M., p. 410; 15 times daily, 1st class 2 *L.* 25 c., 2nd class 1 *L.* 45 c.) and to (7½ M.) *Granatari*. — MOTORBUS to Massa San Giorgio, see p. 409.

STEAMERS to Naples, see p. 297; Palermo, p. 389; Milazzo, p. 399; ferry-steamers to Reggio and Villa San Giovanni, see pp. 410, 411.

Post Office (Pl. B 5) in the Piazza Cavour, near the cathedral. — RAILWAY AGENT: *Gaetano Orlandi & figlio*, Via Tommaso Cannizzaro 196, near the Select Hotel.

Consulates. *British*, Via Enzo Geraci 61 (Torrente Zaera, Pl. B C 8). — *American*, Viale San Martino 226 (Pl. B 7).

BANKS. *Banca Commerciale* and *Credito Italiano*, on the right and left at the beginning of the Viale San Martino; *Banco di Roma*, Via Garibaldi.

NEWSPAPER. Gazzetta di Messina.

The CLIMATE of Messina is quite healthy. The mean temperature is 65° Fahr.; in spring 61°, summer 81°, autumn 70°, winter 55°. The freezing-point is rarely reached.

The *Fish* of the strait, as well as the *Mamertine Wine* of the adjoining hills, were famous in ancient times and are still esteemed.

Messina (16 ft.), reduced to a heap of ruins by the earthquake of 1908 (see p. 405), has been rebuilt with the energetic co-operation of the government. The present town (pop. 176,500), the area of which is one-and-a-half times as great as the former town (pop. 167,000), is extremely interesting from an architectural point of view. The streets are broad and well-paved, the houses, though quite imposing, are uniformly low and are constructed of ferro-concrete and artificial stone, with the object of resisting the shock of earthquakes. In view of the vast number of orders placed and the material being so easily moulded it is hardly surprising that in many cases the decorative features of the buildings are unsatisfactory. The temporary settlements which sprang up during the years immediately succeeding the disaster (comp. p. 406) gradually assumed quite a respectable appearance, but they have now all but disappeared. The residential quarter or Città Nuova, with the new Viale San Martino as its main thoroughfare, has shifted farther S.; the quarter with the public buildings, corresponding to the old town, stretches in a semicircle round the harbour (p. 408), which is formed by a peninsula in the shape of a sickle. The town is built on alluvial soil (gravel and sand) at the E. base and on the foot-hills of the Monti Peloritani (p. 410). Above the elevated road which follows the line of the former town-walls and marks the municipal boundary, the tertiary rock, which underlies the alluvium throughout, crops out on the surface in the heights of Scoppo, Castellaccio (miocene clay, sandstone, and conglomerate), and Gonzaga (crystalline rocks). The four 'torrenti' or streams that intersect the town are canalized and bordered by streets, and are usually waterless. Trade and industry are flourishing anew; the harbour, one of the best in the world, the third important entrepôt of Sicily, has maintained its position (5569 steamers with 573,000 tons of cargo entered and cleared the port in 1927).

Messina was founded by Cumaean pirates and Chalcidians about 730 B.C. on the site of a Sikelian town, which the inhabitants named *Zancle* (i. e. sickle) from the peculiar form of the peninsula protecting the harbour. About the year 493 fugitives from Samos and Miletus, by the advice of *Anaxilas* of Rhegium, took possession of the city. Anaxilas soon afterwards established himself here, collecting immigrants from all quarters, and gave it the name of *Messana* after Messene in the Peloponnesus, of which he, like many of the inhabitants of Rhegium, was a native. Messana was compelled to surrender to the Athenians in 426. In 396 it was entirely destroyed by the Carthaginian Himilco. *Dionysius I.* speedily rebuilt the town, whence he proceeded to conquer the not far

distant Rhegium. *Hippo*, who had made himself tyrant of Messana, formed an alliance with the Carthaginians against *Timoleon*, whereupon he was besieged by the latter and was put to death by his own subjects. In 288 the *Mamertines* ('sons of Mars'), the mercenaries of Agathocles, after their discharge by the Syracusans, possessed themselves of the town and maintained it against Pyrrhus. Hiero II. of Syracuse succeeded in defeating them on the Longanus in 269, but the fruits of his victory were reaped by *Hannibal*, who seized the castle of Messana. Against him the Mamertines called in the aid of the Romans, and thus arose the First Punic War. When Messana was invested by the Syracusans and Carthaginians the siege was raised in 264 by *Appius Claudius*, and it thenceforth became a Roman town, afterwards regarded with especial favour by its new masters, and even by Verres. In the war between Octavian and Sextus Pompeius Messana was for years the headquarters of the latter's fleet, and on its capture in 36 B.C. it was plundered by the soldiers of Octavian and by its own garrison. *Augustus* then established a colony here, and Messina continued to be a place of great importance.

The Saracens took the town in A.D. 843, and it subsequently became the first Norman conquest. The Crusades, which did not leave Sicily unaffected, contributed to the rapid increase of the prosperity of the place. In 1189, indeed, it suffered from an attack of Richard Cœur-de-Lion, who with Philip Augustus wintered here, but from that period also date the great privileges, which, down to 1678, rendered it an almost independent town and the centre of the national hatred of foreign rule. In 1282 it was in vain besieged by Charles of Anjou. The bravery of its commandant *Alaimo* and the courage of two women named *Dina* and *Chiarenza* saved the town and the island. The citizens of Messina have repeatedly evinced heroic constancy of character. Towards the close of the 15th cent. the town enjoyed the utmost prosperity, but its jealousy of Palermo eventually paved the way for its downfall. In the 16th cent. the *Emp. Charles V.* showed great favour to Messina and presented it with gifts such as fell to the lot of few other towns, in recognition of which a street was named and a statue erected in honour of his son *Don John of Austria* on the return hither of the victorious hero of Lepanto in 1571. But a quarrel between the aristocratic families (*Malvizzi*) and the democratic party (*Merli*), fomented by the Spanish government, which had long been jealous of the privileges of the town, caused its ruin (1672-78). The Malvizzi finally called in the aid of Louis XIV., who sent an army and fleet to conquer the island. In this, however, he was unsuccessful, notwithstanding the victory gained by *Duquesne* over the united Spanish and Dutch fleets under *De Ruyter*. In 1678 the French abandoned the place in an almost clandestine manner, and the population, reduced from 120,000 to a tenth of that number, was afterwards kept in check by the Spaniards, who built a new citadel. During the 18th cent. Messina was overtaken by a plague (1740), and an earthquake (1783), which overthrew almost the whole town. In the 19th cent. it experienced the bombardment of Sept. 3rd-7th, 1848, the cholera plague of 1854, and another earthquake (Nov., 1894).

The most appalling catastrophe was the **Earthquake** of Dec. 28th, 1908, when Messina, like Reggio and other places on the W. slope of the Aspromonte (see p. 294) was totally destroyed, with the exception of a few buildings (e.g. the theatre, p. 407); even the walls that remained upright had to be pulled down when the town was rebuilt. The principal shock lasted 32 seconds and was accompanied by a sea-wave reaching a height of 19½ ft. The loss of life equalled that caused by the Sicilian earthquake of 1693, about 60,000 people perishing on both occasions; the material damage was estimated at 600 million lire. Fifty after-shocks, of gradually diminishing intensity, were registered the same day; others followed almost daily until the end of Feb. 1909 and thereafter at longer intervals until the summer of 1910 and as long afterwards as Dec. 1913. At Messina the coast sank 26 inches, at Reggio 23 inches. The confines of Calabria and Sicily are the only focus in Europe of such great tectonic

earthquakes (i.e. those caused by movements of the earth's crust), the destructive effect of which is usually much more serious than that of volcanic earthquakes. — The homeless inhabitants were temporarily accommodated in wooden barracks rapidly erected on open spaces, mostly to the N. and S., part of the cost being borne by subscribers of every nationality; these barracks have now been nearly all replaced by permanent dwellings.

From the Stazione Centrale we follow the Via Primo Settembre, from the Stazione Marittima the quayside, to (5 min.) the beginning of the broad Viale San Martino (Pl. BC 8-6), the main thoroughfare intersecting the town in a straight line. In 3 min. it crosses the Piazza Benedetto Cairòli (Pl. C 6, 7), the chief traffic centre and tramway junction, in 12 min. more the *Torrente Zàera*, in another 10 min. the Piazza Dante, below the cemetery (p. 409) and above the area set aside for industrial purposes, and in another 5 min. joins the high-road (Via Provinciale; tram-station *Gazzi*).

The Via Primo Settembre continues past the beginning of the Viale San Martino to the (5 min.) Piazza del Duomo (Pl. B 5). The elaborately decorated *Orion Fountain* (Pl. 1; B 5), executed in 1547-51 by Fra Giovanni Angelo Montorsoli, a pupil of Michelangelo, has lost only the groups of figures above the upper basin. On the margin of the principal basin are allegorical figures of the Nile, Ebro, Tiber, and the brook Camaro near Messina.

The **Cathedral** (*Duomo*), an exact copy of the old building, was re-erected by the architect Francesco Valenti, and being the only structure of any great height or size in Messina, it is the most noticeable feature in the town. The church destroyed by the earthquake dated back to the Norman period (1098) but it had undergone repeated alterations. It was in the form of a Latin cross, 305 ft. in length and 147 ft. wide across the transept. The apses terminating three arms of the cross and the remains of the façade were left standing, but eventually they also had to be pulled down. In the new building, however, all that could be saved of the old material, wall-coverings, and decorations, has been scrupulously re-employed. The Interior also (key at the foreman's office) retains its original character as far as possible, and the old mosaics of the 13th cent. once more embellish the apses; but the twenty-six antique columns of granite have been replaced by shafts of concrete covered with stucco.

A little to the S.E. of the cathedral, in the Via Garibaldi, we note the arcaded apse of the *Santissima Annunziata dei Catalani* (Pl. C 5), a Norman church of the 12th cent., altered in the 13th. This church was restored in the original style shortly before the earthquake, which it partly survived. Near the front of the church is the bronze statue of *Don John of Austria* (Pl. 2), by Andrea Calamech (1572). About 5 min. S., in the Via dei Verdi (on the left), is the relic of another church dating from the turn of the 12th cent., *Santa Maria Alemanna* (Pl. C 6), an unpreten-

tious basilica, once in the possession of the Teutonic Order, with pointed arches resting on delicately moulded pillars. On the W. the Via dei Verdi runs past the new *University* (Pl. B 6), whose seven separate buildings are symmetrically arranged around a courtyard; the number of students has risen again to 750. The *Palazzo di Giustizia*, at the back of the university, to the S., is a dignified work by Marcello Piacentini (1928).

To the N.W. of the cathedral is the circular Piazza Cavour (Pl. B 4, 5), with the new *Post Office*, by V. Mariani, on the right, and the *Palazzo Provinciale* on the left. The *Palazzo Municipale* lies a few yards to the right.

In front of the last-named palazzo, on the E., are a large piazza and the Via Garibaldi (Pl. C 6-1), formerly shut off from the quay and the sea-wind by a row of palazzi known as the Palazzata; they are to be replaced by a colonnade. Opposite the Municipio, on the quay, stands the *Neptune Fountain*, by Montorsoli (1557), with a colossal figure of Neptune between Scylla (these two replaced by copies, see p. 408) and Charybdis. In the Via Garibaldi we note the *Teatro Vittorio Emanuele*, scarcely touched by the earthquake, and the municipal gardens of the *Villa Mazzini* (Pl. C 3), outside the *Prefettura* (a pompous new building by Cesare Bazzani) and the church of *San Giovanni di Malta*, originally built in 1689 and re-erected on the same simple lines. Above (l.), in the Via San Giovanni di Malta, stand the *Intendenza di Finanza* (Pl. B 3) and the church of *San Francesco d'Assisi*, rebuilt in the original austere style of 1254.

From the Villa Mazzini we take the tramway along the Viale Principe Amedeo (Pl. C 3-1) to the (1¼ M.) museum. Just at the beginning of the street is the church of *San Giuliano* (Pl. C 3), in the Gothic style, its hemispherical domes providing a landmark to those approaching Messina by sea. We next pass the *Villa Umberto*, another municipal park (intersected by the Torrente Giostra), some bathing establishments, and wooden barracks erected after the earthquake.

The **Museum** (beyond Pl. C 1; state-owned; adm. 10-4, Sun. 10-1, free) is provisionally installed in fifteen rooms on the ground-level at the Spianata San Salvatore dei Greci, 200 paces beyond the Torrente dell' Annunziata. The objects rescued after the earthquake from the Museo Civico di San Gregorio (including the altar-pieces by Antonello da Messina) are supplemented by several works of art from ruined churches. Illustrated guide (1929; 8 *L.*) by the director, Prof. Enrico Mauceri.

The entrance to the principal building is in the middle of the E. side. Entrance Room I. Sarcophagi (Roman; one early-Christian); two fragments of granite pillars in the Egyptian style; Cufic inscription in marble. — Right, Room II. In the centre, Norman baptismal bowl. Right, an arch from the portal of Santa Maria Alemanna (p. 406; 13th cent.); above it,

marble statue of a woman praying (13th cent.). Entrance-wall, right, Gothic triptych (14th cent.); statue of the Madonna (school of Francesco Laurana); Madonnas of the late-Byzantine school of painters; above, remains of painted beams from the cathedral ceiling (c. 1260). Left wall: noble life-size crucifix, in wood (14th cent.); right, St. Clare and ten small panels, by the Messina school of painting. Exit-wall: Marble statue of St. Catherine of Alexandria (16th cent.).

Room III: 16th century. In the centre, the Scylla from the Neptune Fountain (p. 407). Entrance-wall, right: *Antonello da Saliba*, Altarpiece. Right wall: *Girolamo Alibrando*, Presentation in the Temple (the artist's chief work, 1519; pieced together from countless fragments). Between the windows: *Sicilian School*, Annunciation; above it, a tondo relief of the Madonna, in the style of the Robbias. Left wall: *Polidoro da Caravaggio*(?), Adoration of the Shepherds. Entrance-wall, left: *Alessandro Allori*, Madonna dell'Idria. — Room IV (on the right of Room II). To the right, *Flemish School* (15th cent.), Pietà. Right wall: School of *Antonello da Messina*, Madonna del Rosario, with a view of Messina (1489). Window-wall: *Flemish School*, Altarpiece (1503) and Crucifixion. Left wall: School of *Giovanni Bellini*, Madonna with SS. Joseph and George; photographs of Antonello's works; in the corner, marble bust of the mathematician Maurolyco (d. 1575). Entrance-wall: *Antonello da Messina*, *Altarpiece (the central picture of the Madonna enthroned was only slightly damaged in 1908), with SS. Gregory (r.) and Benedict (l.) and the Annunciation (above; 1473, still showing no trace of Venetian influence); to the left of it, *Herri met de Bles* (?), John the Baptist and eight scenes from his life.

Room V (on the left of Room III). Baroque painters of Messina. Right, *Giovanni Quagliata*, Madonna, Death of St. Benedict. Right wall: carved tabernacle. Left wall: *Alonso Rodriguez*, St. Roch healing the plague-stricken, SS. Peter and Paul being led to their martyrdom; *Agostino Scilla*, St. Cajetan. — Room VI. *Caravaggio* (at Messina in 1608-9): Adoration of the Shepherds (right), Raising of Lazarus (left wall), Ecce Homo (between the entrance and exit; the last two are school-pieces). Back wall: *Pompeo Batoni*, Martyrdom of St. James. Left wall: fine window-grating, and a St. Lucy ascribed to *Annibale Carracci*.

Room VII. Weapons, bronze vessels, majolica, fans, documents, engravings. — Room VIII. Souvenirs of 1860. — Rooms IX and X: Ancient inscriptions, sarcophagi, fragmentary sculptures, and terracottas. — Room XI. Church plate, including an eagle-desk of the 13th century. — Room XII. Fine majolica (made at Urbino in 1569 for the dispensary of the Messina Hospital), church utensils, marble inlay (17th cent.). — Room XIII. Monuments, including that of Angelo Balsamo (1507). — Room XVI. Marble inlay.

The Inner Courtyard contains several doors of the 14-16th cent., the Outer Courtyard architectural fragments and monuments; the sheds at the entrance house two state-coaches (early-18th and 19th cent.).

Walks and Excursions. The environs of Messina have been celebrated for their beauty ever since the days of antiquity; on the one hand are the slopes of the Monti Peloritani (p. 410), verdant almost to the summit, on the other hand the gorgeous prospect over the strait and the Calabrian mountains.

The **Harbour Peninsula** (Pl. D-F 3-5) commands an excellent survey of the whole town. From the Stazione Marittima (Pl. DE 6) we may take a ¼ hr.'s walk to the N., past the *Cittadella* (Pl. E 5), built by the Spaniards in 1697 but now partly demolished, and the *Cimitero Inglese*. A boat-trip from the quay opposite the Municipio to this point is also attractive. The large

lighthouse (Pl. F 4; Faro di San Ranieri or La Laterna) commands a splendid panorama, but visitors are no longer allowed inside.

The whole area to the N. of the lighthouse is now occupied by the military, and the commandant's permission is necessary to enter it. Just near the lighthouse is the *Istituto di Biologia Marina*. Off the N. extremity of the peninsula is the Garòfalo (carnation; so-called from its circular form), the chief of the dangerous eddies in the straits, which gave rise to the Greek myth of *Charybdis* (comp. p. 294). Into this whirlpool the diver Cola Pesce of Catania precipitated himself during the reign of Frederick II., an incident on which Schiller founded one of his ballads.

On an eminence immediately to the S. of the Città Nuova lies the **Camposanto,** or *Cimitero* (beyond Pl. A 8), laid out in 1865-72. Up the hill are large Ionic colonnades (restoration not quite completed) erected as a Pantheon for eminent citizens of Messina. Here, among others, is interred the Sicilian historian La Farina (1815-63), a zealous promoter of the union of Sicily and Piedmont in 1860. At the top of the hill (striking view) is a modern church in the Gothic style.

The **Via di Circonvallazione,** the various sections of which are known as the Viale Vittorio Emanuele Terzo, the Viale Principe Umberto, etc. (Pl. AB 7-1), winds along the slopes bordering the town and also affords capital views, especially from the heights immediately above Messina. Starting from the Piazza Cairoli (Pl. C 6, 7) we follow the Via Cannizzaro, passing between the university and the Palazzo di Giustizia (p. 407), and strike the (¼ hr.) Via di Circonvallazione near the *Botanic Garden* (Orto Botanico; Pl. A 5). Following the road round to the S. we pass some paths leading up to the (½ hr.) *Forte Gonzaga;* 5 min. N. of the Orto Botanico is the path (closed at present, owing to afforestation) to the (20 min.) disused *Forte Castellaccio*. Other viewpoints off the Via di Circonvallazione are the *Santuario di Montalto* (to which a road diverges on the right, 12 min. N. of the Botanic Garden), the *Villa Rocca Guelfonia* (5 min. farther N., on the left), with some vestiges of the Norman castle of *Matagrifone*, and, on the extreme N., just above the tramway to Ritiro (see below), the *Spianata de' Cappuccini* (Pl. AB 1, 2), whence also we may survey the temporary barracks, which are here still well populated.

Still more extensive is the view from the **Colle San Rizzo** (1719 ft.; motorbus over the Colle to Castanea and Massa San Giorgio, 13 M. in 1 hr. 20 min., 8 *L.*), the head of the pass (5½ M.), over which runs the Via Provinciale (Pl. AB 1, 2) to Gesso. Walkers take the tram, branching off at the Villa Mazzini (Pl. C 3) and skirting the barrack-quarter of Giostra, to the terminus *Ritiro*, opposite the former convent of *Santa Maria di Gesù Superiore*. The Torrente Giostra splits up into two branches at a point above the convent. After 10 min., at the point where the road leaves the S. branch, in the *Scala* neighbourhood, we may ascend this branch of the Torrente to (20 min.) Santa Maria della Valle, commonly known as the **Abbadiazza,** a ruined Norman church of the 12th century. Abandoned in the 16th cent., the church has been gradually filled with sand by the Torrente to a considerable height. By following the telegraph posts from

the Abbadiazza along the remains of the old paved bridle-path between Messina and Milazzo we reach (in 25 min.) the Colle San Rizzo. The high-road reaches the pass 3½ M. from Ritiro. View (still better from the *Torre San Rizzo*, a decayed tower 10 min. higher up) of Messina and Calabria on one side and of Milazzo and the Lipari Islands on the other. — Four roads converge at the pass. That straight ahead descends to (1½ hr.) Gesso (p. 399), whence we may return to Messina by rail. On the left is the military road (see below), recognizable by its numerous telegraph-wires. The road on the right (motorbus, see p. 409) runs to *Castanea delle Furie* (1223 ft.; Trattoria), a beautifully situated village on the N.W. slope of *Monte Ciccia* (1998 ft.). About 3 M. from the pass and 1¼ M. short of Castanea a path diverges from the continuation of the military road and ascends to the (20 min.) top of Monte Ciccia (extensive view). — The **Strada Militare**, which crosses the Via Provinciale on the Colle San Rizzo, connects the new fortifications on the crest of the *Monti Peloritani* (3609 ft.; the *Mons Neptunius* of the ancients) and continues towards the S. (still only a bridle-path at intervals) till it joins the high-road from Furnari to Francavilla. This road affords splendid views on either side and may be used by walkers without formality as far as the Antennamare. Running to the S. from the Colle San Rizzo it passes below the fortified Colle Molimenti, then gradually ascends (finally by a side-path) to the (2½ hrs.) summit of the *Monte Antennamare* (3707 ft.), which commands a wide prospect. A chapel on the top affords shelter.

The N.E. extremity of Sicily is reached in 1 hr. by the tramway to Faro mentioned on p. 403. The route as far as the Museum, which occupies the site of the monastery of San Salvatore dei Greci, is described on p. 407. We next pass the pleasant district called *Paradiso*, the practically uninjured group of houses known as *Contemplazione*, and the fishing-village of *Pace*. The view of Calabria becomes more striking as the strait narrows. The boats with unusually tall masts anchored off the coast are used as look-outs by the men catching sword-fish. The two salt-lakes of *Pantáni* connect with the sea by open channels. A famous temple of Neptune once stood here. The first lake is known also as the *Lago di Ganzirri* (at the village of the same name is the Trattoria della Napoletana). At *Granatari* the road forks; the left branch goes on farther along the N. coast, the right branch ends at the (1¼ M.) fishing-village of **Faro**. Faro, situated to the E. of the Pantano Grande, on the promontory which forms the N.E. angle of the island of Sicily (*Promontorium Pelorum*), sprang up in 1809-12, when the English constructed entrenchments here in order to prevent the French under Murat from landing on the Sicilian coast. *View from the provisional lighthouse (5 min. N.E. of the village and 2 min. E. of the old lighthouse, damaged in 1908) or from the terrace of the neighbouring osteria.

On a rock on the opposite side of the strait (comp. p. 294) lies Scilla; to the left of it is Bagnara; then, the lofty Monte Sant' Elia, surmounted by a small chapel. To the left below the promontory glitters Palmi, beyond which is the bay of Gioia with the Capo Vaticano stretching out far to the W. To the N. and N.W. are the Lipari Islands and the open sea.

The **Steamer Trip** across the *Straits of Messina* (*Fretum Siculum;* comp. p. 298) is strongly recommended, especially in the

morning, when the Sicilian coast and mountains and the majestic Etna are lighted by the sun. The ferry-boats from the Stazione Marittima at Messina (comp. pp. 295, 290; tickets from the railway booking-office) ply eight times daily to (5 M.) *Villa San Giovanni* in 35 min. (5 *L.* 80, 4 *L.* 30, 2 *L.* 50 c.) and five times to (9½ M.) *Reggio Marittima* in 1 hr. (9 *L.* 40, 6 *L.* 60, 4 *L.* 30 c.).

The ferry to Villa San Giovanni makes direct connection with the trains for Naples and is thus better for excursions like those to *Scilla* (p. 294; railway in 20 min.) or to *Palmi* and *Monte Elia* (p. 294; railway in 1 hr.). The ferry to Reggio Marittima connects with the trains to Metaponto (see pp. 286-281).

35. From Messina to Catania. Taormina.

RAILWAY, 59 M., express in 1¾-2½ hrs. (50 *L.*, 34 *L.*, 20 *L.* 50 c.), ordinary train in 3¼ hrs. (45 *L.*, 30 *L.* 50, 18 *L.* 20 c.); to (30 M.) Taormina-Giardini in ¾-1¾ hr. (26 *L.*, 18 *L.* 70, 10 *L.* 80 c. or 23 *L.* 50, 16 *L.*, 9 *L.* 70 c.). — The expresses connect directly through the ferry-steamer with those from Naples and Metaponto. Through-carriages (1st and 2nd class) from Rome (from Boulogne four times weekly in the season); sleeping-car supplement from Rome to Syracuse 121 *L.* (1st class), 117 *L.* (2nd class).

ROAD, 61½ M. (accompanying the railway along the coast most of the way). — 31 M. *Taormina* (754 ft.; p. 412). — 43 M. *Giarre* (279 ft.; p. 419). — 51½ M. *Acireale* (528 ft.; p. 419). — 61½ M. *Catania* (124 ft.), see p. 424.

Half-a-day suffices for a hasty visit to Taormina. The traveller whose time is limited should start from Messina by the afternoon-train for Taormina in order to see the sunset and, next morning, the sunrise. (The midday lights are less favourable.) If possible, however, two or three days should be devoted to Taormina (comp. pp. 412, 414).

Messina, see p. 403. — The railway skirts the coast, penetrating the promontories by means of numerous tunnels, crossing many fiumare, or torrents, the beds of which are generally dry, and affording fine views on both sides.

Soon after leaving Messina we observe on the right the Città Nuova, still retaining some temporary wooden houses, and then the Camposanto (p. 409). — 4½ M. *Tremestieri*. — 5 M. *Mili*. The Abbazia di Santa Maria was founded in the Norman period. — 7 M. *Galàti*. — 8¾ M. *Ponte Schiavo*. To the right, on an abrupt eminence (510 ft.; 20 min.), is the extensive monastery of *San Placido*, now an agricultural school.

10 M. *Giampilieri*, terminus of the Messina tramway (p. 403). — 11 M. *Scaletta Zanclea*, the ancestral seat of the Ruffo, Princes of Scaletta. Their picturesque castle rises on the right as we approach the station. — 15 M. *Alì*, with sulphur-baths. We here reach the S. verge of the region of devastation (p. 294). Splendid view of the peaks of Calabria. — Farther on Roccalumera (see below) is seen on the hill to the right. The train crosses several broad fiumare. — 16¾ M. *Nizza di Sicilia*, with a ruined castle of the Princes Alcontres. Henry VI. died of a fever caught in the woods of the *Fiume di Nisi*. — 18 M. *Roccalumèra*. — Several more

broad torrent-beds are crossed. — 22½ M. *Forza-Sant'Alessio.* On the left, farther on, is the beautiful *Capo Sant'Alessio*, with a deserted castle. On the hill to the right (2 M.) lies *Forza d' Agrò* (1410 ft.; Alb. delle Sirene), a quaint little town with several works of art in its churches.

Ascending the Fiumara d'Agrò, to the N. of the station of Forza-Sant' Alessio, we reach (3 M.) the deserted monastery of *Santi Pietro e Paolo*. with a well-preserved Norman church of 1172.

Beyond the tunnel which penetrates the cape a view is obtained of the promontory of Taormina with the ruins of the theatre.Here are the Tauromenian passes of the ancients and the frontier between the territories of Messana and Naxos. — 26¾ M. *Letoianni.* — The path to (3-3¾ M.) Taormina, described in the reverse direction at p. 417, diverges from the road after 1½ M., above the railway-tunnel.

30 M. **Taormina-Giardini** (33 ft.; railway restaurant; Hotel Moderno, new, at the station, 70 beds at 15-20, B. 5½, L. 12½, D. 16½, P. 45-55 *L.*) is the station for Taormina (see below). Giardini is an insignificant place below almost bare cliffs.

DRIVE up to Taormina: motorbus 3 *L.* 55 c. (down for 2 *L.* 50 c.); seat in a hotel-bus about 15 *L.*; one-horse cab for 1 pers. 10 *L.*, 2 pers. 14 *L.*, 3 pers. 18 *L.*, 4 pers. 20 *L.* (after 8 p.m. 14, 17, 20, 24 *L.*); two-horse cab 12, 18, 22, 27 *L.* (at night 16, 22, 27, 32 *L.*); motor-cab 20, 25, 30, 40 *L.* (downhill 15, 20, 25, 30 *L.*; at night one-third more); luggage 1 *L.* per article. — Boating excursions, see p. 417.

The *ROAD TO TAORMINA (Strada Provinciale, 3 M., asphalted; cabs, see above), which lies on an abrupt hill 720 ft. above Giardini, diverges to the left from the Messina road, near the Capo di Taormina, 1¼ M. to the E. of the station, and gently ascends in long windings to the left (beautiful views), passing well-kept private gardens; about halfway is the Duke of Bronte's estate (comp. p. 422; adm. fee, 5 *L.*, in aid of the English church). The road traverses an old Saracenic cemetery near the Hotel Castello a Mare and enters the town by the Porta Messina, on its N.E. side. — About halfway to the Capo di Taormina, and still within the limits of Giardini, a steep FOOTPATH diverges left and, following the telegraph-posts, leads viâ the chapel of the *Madonna delle Grazie*, the W. belvedere (p. 416), and the Via Floresta to the Corso (¾ hr.). — The rough BRIDLE PATH commonly used (no view) ascends a few hundred paces S.W. of the station, occupying the bed of the *Torrente Selina* part of the way and reaching the (½ hr.) town by the Torre Saracena, on its S.W. side.

Taormina.

ARRIVAL, see above.

HOTELS (generally with gardens and fine views; most of them closed from the end of May to Oct.). At the height of the season (middle of Jan. to the end of April) they are frequently all full and cannot be absolutely

TAORMINA
1:15 500
Metri
1 Arco dell' Orologio B2
2 Palazzo Ciampoli A2
3 Posta & Telegrafo A2
4 S. Giuseppe B2
5 Sta Caterina B1
6 Tombe saracene C2
Monte Tauro
Castello
Teat. Romano
Mad. della Rocca
S. Pancrazio
Cappuccini
Teatro Greco
Semaforo
Belvedere
Museo
Ex Conv. S. Caterina
Badia Vecchia
Carmine
S. Antonio
Duomo
S. Stefano
S. Domenico
Mad. delle Grazie
S.S. Pietro e Paolo
Giardini
Catania
Messina
Mongiulfi Melia
Melia
Gallodoro
M. Pernice
M. Sorvia
M. Castelluccio
Lurderia
C. Brunetto
Letojanni
Gallodoro
Strica
Saracena
Lupinfero
M. Guardia
M. Venere
M. Ziretto
Punte Mole
M. Locarella
Mola
Sifone
S. Pancrazio
Castello
TAORMINA
M. Mastrisso
Grazie
Isola Bella
Stazione Giardini
Capo di Taormina
1 : 75.000
Chilom.
Engl. Mile
Geograph. Anst. v. Wagner & Debes, Leipzig.

counted on even when rooms have been engaged in advance. **San Domenico Palace* (Pl. a; A 2), in the old Dominican convent at the S.W. end of the town (p. 416; new wing of 54 rooms, each with bath), 200 beds from 35, B. 8, L. 35, D. 40, P. from 100 *L.*, patronized by the English and Americans; **Excelsior* (Pl. i; A 2), in the Viale Toselli, 130 beds at 50-65, B. 8, L. 35, D. 40, P. from 105 *L.*; **Castello a Mare* (Pl. c; C 2), well situated on the Strada Provinciale, ¼ M. below the town, 80 beds at 30-40, B. 8, L. 30, D. 40, P. 90-100 *L.*; **Timéo* (Pl. b; C 2), an old-established house, below the theatre, 100 beds at 30-60, B. 10, L. 30, D. 40, P. 70-120 *L.*; **Métropole* (Pl. d; B 2), Corso Umberto 200, 60 beds at 22-35, B. 6, L. 22, D. 28, P. 55-70 *L.*; *Villa Diodoro* (Pl. u; B 2), Via Bagnoli Croci, 55 beds at 30-50, B. 8, L. 25, D. 30, P. from 67 *L.*; **Miramar* (Pl. h; C 1), on the Strada Provinciale, 8 min. from the town, 90 beds at 25-40, B. 8, L. 25, D. 30, P. 70-80 *L.*; *Hôtel des Palmes* (Pl. o; C 1, 2), to the l. of the Teatro Greco, 40 beds from 30, B. 8, L. 30, D. 40, P. from 70 *L.*, new; *Palazzo Vecchio* (Pl. 2; A 2), Via del Castello, 58 beds at 18-28, B. 6, L. 22, D. 27, P. 52-72 *L.*, new. — Second class (open all the year round): *Belvedere* (Pl. q; C 2), Via Bagnoli Croci, 50 beds at 15-25, B. 6, L. 18, D. 25, P. 55-70 *L.*, good; *Beau-Séjour* (Pl. t; C 2), on the road to the station, 17 min. from the town, 45 beds at 15-20, B. 7, L. 20, D. 25, P. 45-60 *L.*, well spoken of; *Bristol* (Pl. l; C 2), at the corner of the Via Bagnoli Croci and Strada Provinciale, 40 beds at 18, B. 6, L. 18, D. 20, P. 50 *L.*; *Naumachia* (Pl. e; B 1), Corso Umberto 102, 35 beds at 13-15, B. 5, L. 14, D. 20, P. 45-50 *L.*, good (behind are the remains of some Roman arches known as the Naumachia); *Villa Regina* (Pl. w; A 2), above the hospital outside the Porta Catania, 30 beds at 10-15, B. 6, L. 16, D. 21, P. 45-55 *L.*, well spoken of: *Victoria* (Pl. f; B 1), Corso Umberto 111, 50 beds at 10-18, B. 5, L. 12, D. 15, P. from 30 *L.*, good. — Hotels at the bathing beach, see p. 417.

Pensions. *Villa Schuler* (Pl. s; B 2), Via Bastione, 30 beds, P. 45-60 *L.*, good; *Riis* (Pl. k; A 2; Danish), Via Paternò, 25 beds, P. 45-60 *L.*; *Fichera* (Pl. m; A 2), Corso Umberto 92, 30 beds, P. 30-40 *L.*; *Paradiso* (Pl. v; B 2; Villa Wegener), 45 beds, P. 40-55 *L.*; *Villa Sant' Antonio* (Villa Gélang), at the Porta Messina, 16 beds, P. 25-35 *L.*; *Etna*, Via Bagnoli Croci, opposite the park, 30 beds, P. 30-45 *L.*, plain; *Casa Rossa*, on the road to the station, 4 beds; *Villa San Pancrazio* (Pl. r; B 1), just outside the town, to the E.; *Eden* (see below), to the r. of San Pancrazio (Pl. B 1), with restaurant, 14 beds, P. 45-50 *L.*; *Villa San Pietro* (Pl. n, C 2; Danish), 12 min. from the town, 18 beds, P. 40-55 *L.*; *Royal*, Via del Ginnasio, P. 30 *L.*; *Ziretto*, see p. 418.

Furnished Apartments may be obtained at many houses in the Corso, but are often very indifferent and the charges exorbitant. No rooms should be taken without previous scrutiny, and a careful agreement in writing should be made, especially as to 'extras', such as light, heating, etc.

Cafés. *Nuovo*, by the clock-tower (dancing); *Timéo*, Corso Umberto 159; *Eden*, to the r. of San Pancrazio (Pl. B 1), with garden. — Tea Rooms. At Corso Umberto 98; *Old India*, below the Pension Fichera (dancing).

Cabs. To the railway station, see p. 412; drive in the town 3 *L.*, per hour 10 *L.*; per hr. outside the town, with one horse 15 *L.*, two horses 20 *L.* — Motor Cabs. To the station, see p. 412; to Mola (p. 417) 20 *L.*; otherwise 3 *L.* per km., at night 4 *L.* Seat in the motorbus to the bathing beach (p. 417) and back 15 *L.*; motor to Randazzo 300 *L.* for a party of six. — Automobili da Turismo to Palermo or Syracuse, see p. 389. — Donkey to Monte Ziretto or Monte Venere and back 30-40 *L.* and gratuity. — Guide per day 15, ½ day 10 *L.* — The hill-paths are stony and very unpleasant after dusk or in bad weather.

Shops. Oil-paintings and water-colours: *Guido Angelo Géleng* (German), outside the Porta Messina. — Photographs: *W. von Gloeden* (Pl. Gl; A 2), opposite San Domenico (landscape and figure studies, photographic materials); *Galifi-Crupi*, Via Teatro Greco 36, Corso Umberto 229. — Antiquities: *Leader Williams*, Corso Umberto 86; *Renn Rain*, near the clock-tower. — Lace, embroidery, and Sicilian folk-art: *Daneu*, Corso Um-

berto 158; *School of Embroidery* at the Franciscan convent near the Saracen tombs (Pl. 6; C 2). Jugs and pitchers: *Zumbo*, Corso Umberto 155. General stores: *Anglo-American Stores* (Pagano), Corso Umberto 174 (books, provisions, etc.); *G. Kellermann*, Corso Umberto 297 (information bureau). — Hairdresser: *Madl-Talio*, Corso Umberto 51.

POST OFFICE (Pl. 3; A 2), near the cathedral. — BANK. *Banca di Taormina*, Corso Umberto 152. — TOURIST AGENTS. *American Express Co.*, *Silvestri*, Corso Umberto 217 and 102; *Bottari's & Sons*, Via Teatro Greco 36-38; *Sleeping Car Co.*, Largo San Domenico (Pl. A 2). — ENGLISH PHYSICIAN (Jan.-May). *Dr. G. H. Sinclair*, opposite the Hotel San Domenico. — HOSPITAL. *Ospedale San Vincenzo* (Pl. *Osp.*; A 2), at the W. end of the town. — CHEMISTS near Sant' Agostino (Pl. B 2) and the Duomo (Pl. A 2).

ENGLISH CHURCH (St. George's) in the grounds of the former convent of Santa Caterina (Pl. C 2); services in Advent-May.

The GREEK THEATRE (see below) is open free the whole day. Visitors desiring to see the sunrise from this point should give the custodians notice the evening before (and a gratuity the next morning).

The CLIMATE of Taormina, like that of all the coast-resorts of Sicily, is very mild, and there are even fewer rainy days here than on the N. coast. The midday temperature in winter seldom falls below 50° Fahrenheit. Taormina is, however, often windy, and the 'Greco', or N.E. wind, can sometimes be very cold.

Taormina (754 ft.), the ancient *Tauromenium*, a small town of 4150 inhab., and a fashionable resort, is the loveliest spot in Sicily. Consisting of a long street with several diverging lanes, it is most beautifully situated on a natural terrace over the bay and is commanded by the ruins of a castle on a rocky height. Above the latter rises the hill of Mola (1475 ft.) and farther off is the Monte Venere (2900 ft.).

The castle was formerly the Acropolis of *Tauromenium*, which, after the destruction of Naxos (p. 418), was founded by the Sikeli (396). The existence of an earlier Sikelian settlement is proved by the discovery of an 8th cent. necropolis on the bridle-path to Mola. When the Tauromenians joined the Carthaginians Dionysius I. took possession of the town (392) and garrisoned it with mercenaries. In 358 *Andromachus*, father of the historian Timaeus, transferred the remainder of the population of Naxos to Tauromenium (comp. p. 418). In 312 it came into the power of Agathocles, on his death into that of the native tyrant *Tyndarion*, who invited Pyrrhus to Sicily (278), and on the conclusion of peace with the Romans the town came into the possession of Hiero II. of Syracuse. Augustus planted a colony in the former 'allied town' because it had supported Pompey. Its strong position long enabled the inhabitants to ward off the attacks of the Saracens, but in 902 it was taken by the bloodthirsty *Ibrahim-ibn-Ahmed*. The town, however, recovered from this blow, and the general of the Fatimids was obliged to besiege and capture it anew in 962. He then introduced a colony of Mussulmans and named the town *Muezziya*, after his sovereign. In 1078 it was taken by the Normans, under whose supremacy it again prospered. Here in 1410 was held the parliament which vainly endeavoured to find a national sovereign to rule over Sicily. In 1676-77 Taormina was taken and held by the French, operating from Messina.

In the neighbourhood of Taormina nine different varieties of marble are quarried. The gardens contain beautiful flowers and shrubs from more southerly zones. Among the botanical curiosities of the district is the *Centaurea tauromenitana*, a plant resembling the cornflower.

The Greek ***Theatre** (700 ft. above the sea; adm., see above), the great lion of Taormina, is reached in 3-4 min. from the Piazza Vittorio Emanuele, at the E. end of the main street or Corso Um-

berto, by the Via del Teatro Greco (Pl. B C 1, 2). The theatre is of Greek origin, but dates in its present form from a Roman restoration of the 2nd cent. A.D., in which the stage was entirely reconstructed. According to an inscription behind the stage, the theatre was destroyed by the Saracens, though in reality it owes its ruin to the Duca di Santo Stefano, who employed its marble ornaments in decorating his palace (p. 416). In 1748 it was partly restored. The auditorium is hewn in the rock in a semicircular form, and is completed at the upper end and on both sides by brickwork. The diameter is 357 ft., that of the orchestra 115 ft. The stage-building, dating from the Roman period, is in admirable preservation. The posterior wall is two stories in height; some of its original decorative details were re-erected in 1840: viz. four of the granite columns with Corinthian capitals and part of the marble architrave. In it are observed the three doors of the stage, in each space between which are three niches, and on each side a niche for a statue. The actual stage, of which only the brick foundations remain, is narrow. Beneath it is a vaulted channel for water. The large erections on each side of the stage were dressing-rooms and property-rooms. The spectators' seats were divided into nine 'cunei'. The thirty-six niches in the upper 'praecinctio' were occupied by statues, not, as was formerly supposed, by vessels intended to act as sounding-boards; as it is, the acoustic properties of the building are so successful that every word spoken on the stage is distinctly audible in the highest seats. In the Roman period a double colonnade ran round the top. Corresponding with the forty-five columns formerly standing (remains of six of which have been re-erected) were forty-five pilasters on the wall. — Above the S. end of the porticus, in the custodians' house, is a small *Museum* (gratuity) containing a torso of Apollo from the theatre, inscriptions, a sarcophagus, and architectural fragments.

The **View from the hill on which the theatre stands is one of the most beautiful in Italy. In the background, surging up from the sea, rises the gigantic pyramid of Etna. More in the foreground, in the valley of the Alcantara, are the mountains of Castiglione, and then the hills and rocky peaks round about Taormina; from left to right we first observe the Monte Mastrissa, the Madonna della Rocca, the castle of Taormina, and beyond it the overhanging hill of Mola and the still higher Monte Venere; at the point where the latter slopes down towards the N. is seen the rocky peak of Lapa, and then, nearer us, to the right, beyond the fiumara, the precipitous Monte Ziretto with its marble quarries. The view is even more beautiful in the morning, when the sun rises above Calabria or (in winter) from the sea, imparts a rosy hue to the snowy peak of Mt. Etna, and then gilds the rocky heights beyond the theatre.

The other sights of the Town may be visited by those who have time. In the Piazza Vittorio Emanuele (p. 414) is the Gothic *Palazzo Corvaia* (1372). On the staircase in the court of this palace (entrance on the W. side) is a relief (14th cent.) representing the Creation of Eve, the Fall, and Adam delving and Eve spinning. Adjacent (l.) are the church of *Santa Caterina* and the remains (partly excavated in 1893 and visible from the street) of a small Roman *Theatre* (Odeum) and of the steps of a late-Greek temple.

Farther on, in the Corso, are Gothic doorways and windows, gables, and incrustation with black (lava) and white stone recalling Moorish architecture. The *Palazzo Ciampoli* (Pl. 2, A 2; now an hotel) is perhaps the oldest in Taormina. Near the W. end of the Corso, on the left, stands the *Cathedral* (Duomo), the N. entrance of which is formed by a Gothic portal of the 14th century. Inside, to the right of the high altar, is a statue of the Madonna, dating from the 15th century. In front of the main entrance is a 17th cent. fountain. — The road to the right (N.) of the fountain ascends to the *Badía Vecchia*, a Gothic ruin (adm. 50 c.); to the left from the fountain we descend to the beautifully situated convent of *San Domenico*, now the San Domenico Palace Hotel (p. 413), with two well-preserved cloisters. In the church the choir-stalls, the pulpit, and the panelling of the sacristy are fine specimens of wood-carving of 1602 (gratuity). — Following the Corso for one hundred paces more, we reach the Vico Spucches, which leads to the left, just short of the *Porta Catania* or *Porta del Tocco*, to the Gothic *Palazzo Santo Stefano*, a building of 1330, with a vault borne by a massive granite column (gratuity). Farther to the W., beyond the Piazza Sant' Antonio, is the *Torre Saracena*, with its right-angled archway. To the left, just short of this, is the Viale Toselli (good views).

The following Walks are recommended. From the Piazza Vittorio Emanuele through the Porta Messina (the N.E. gate) to the church of *San Pancrazio*, the cella of a Greek temple dedicated to Apollo Archagetes or (more probably) Serapis; it was adorned with columns on the E. façade only. We then follow the Strada Provinciale (the route followed by carriages running between the railway station and the town, p. 412) or the parallel road on the N.E., starting from San Pancrazio, towards the S.E. and in 8 min. reach the **Belvedere**, near the Hotel Castello a Mare (path to the beach, see p. 417). Farther on we pass the Saracenic tombs (p. 412) and return to the town through the Via Bagnoli Croci, finally passing the park and tennis club and the W. belvedere on the way down to the Madonna delle Grazie (p. 412), a round in all of ½ hr. — Instead of following the Strada Provinciale from San Pancrazio we may go on to (12 min.) the cemetery. Here we keep to the left, then take the second turning to the right and

descend to (25 min.) the coast road. This leads to the left to Letoianni (see p. 418), but we turn to the right, past the Hotel Villa Mazzarò (restaurant, garden, good sea-bathing) and the **Capo Sant' Andrea**; beyond the cape a path (l.) leads down to the *Bathing Beach* (Alb.-Rist. Isola Bella, 24 beds at 12-15, P. 40-45 *L.*; bathing-cabins; boats to the grottos, see below), while opposite (r.) an attractive new path, with steps, ascends to the Belvedere (20 min.; p. 416). From the Capo di Taormina we follow the road (p. 412) back to (1-1¼ hr.) Taormina. — At a point 4 min. outside the Porta Messina, instead of ascending to Mola (as indicated below), we keep straight on, downhill, to (7 min.) the little café in the vale of the *Torrente Fontana Vecchia*. — We descend to Giardini (carriage, see p. 412) and thence (or from the bathing beach, see above) proceed by Boat (10-12 *L.*, but agree on the fare before embarking) along the rugged coast to the E. (finest views between 9 and 11 a.m.), rounding the Capo di Taormina and the Capo Sant' Andrea, and visiting four interesting *Grottos*. We can go on by boat (10-15 *L.* per hr.) to the *Capo Sant' Alessio* (p. 412; 3 hrs. from Giardini) and return by railway. Preferable to this, however, is the drive along the coast road (6 M.; carriage there and back, 3-4 hrs., comp. p. 412).

Another beautiful walk is that to *Mola* (1¼-1½ hr. by the good new road, 1 hr. by the steep bridle-paths). Above the clock tower the road leaves the Via del Castello (comp. Pl. B 1), passes behind the Badia Vecchia (p. 416) and in ½ hr. reaches the saddle between the Castello and Mola, 7 min. W. of the chapel Madonna della Rocca (see below). A few min. later we are joined by the path ascending from the Porta Messina (see p. 418), which, 50 paces farther on, climbs up steeply to the left (notice-board: Mule-path to Mola, 1 km). We follow the carriage-road, which after 25 min. is joined by the bridle-path from the Ziretto (see p. 418) on the saddle at the back of Mola, at the village fountain (Fonte Comunale), turns to the left, skirts the cemetery, and in 12 min. reaches the village of **Mola** (Castel Mola, 1476 ft.; Pensione Blandano-Ristorante San Giorgio, 10 beds at 10 *L.*), a cluster of houses tightly packed upon a rock. The first terrace is reached in 2 min., the second terrace in 2 min. more (view of Etna); hence we make our way to the (5 min.) ruined castle perched upon the highest point (superb panorama; gratuity). — We may return by the above-mentioned mule-path, which begins opposite the cemetery; from the saddle between Mola and the Castello we ascend gradually towards the *Madonna della Rocca*, a chapel partly hewn out of the rock. A little way before reaching the chapel we ascend the path to the left to the *Castello di Taormina* (1305 ft.; open in the season, at other times key kept by the custodian of the theatre). The view from this point is little inferior to that from Mola.

The castle commands also a view of the site of **Naxos**, the earliest Greek colony in Sicily, founded from Chalcis by Theocles in 735 B.C. It was situated on the low foot-hills between the influx of the Alcantara and the bay on which Giardini lies. The site is now occupied by a large lemon-plantation, the proprietor of which lives at Schisò, in the building with a tower on the shore. The altar of Apollo Archagetes, the tutelary god of the colonists, at which the ambassadors of the Sicilian Greeks were wont to offer sacrifices before starting for the Hellenic festal assemblies, stood between the river and Taormina. Naxos was subjugated by Hippocrates of Gela before 490 B.C.; and in 476 Hiero I. of Syracuse forcibly removed the inhabitants in order to repeople the town of Leontinoi. With the restoration of democracy in Sicily Naxos regained its independence and espoused the cause of Athens, whose general Nicias wintered in the town in 415-414. It was destroyed by Dionysius in 403.

To return from the Castello to Taormina it is better not to take the winding stony path passing the Madonna della Rocca, but to follow the Mola road from the saddle (see p. 417) or the continuation of the mule-path (p. 417) running round the back of the castle-hill down to the Porta Messina. Those wishing to use this mule-path for the ascent turn to the left within the Porta Messina (Pl. B 1), after 150 paces pass through the arch on the left, and (4 min. from the gate) ascend the steps near a well-house door decorated with putti.

The mule-path diverging on the right near the Mola fountain (p. 417) leads to (½ hr.) the Caffè Monte Ziretto (a quiet spot for a few days' stay; 10 beds, *P.* 45-50 *L.*) and (10 min. higher up) the top of **Monte Ziretto** (1706 ft.), the view from which is hardly inferior to that from Monte Venere.

Monte Vénere (2900 ft.), 4 hrs. N.W. of Taormina, commands an extensive view, including the Alcantara valley (p. 419), Castiglione, Randazzo, and other places inland. From the cemetery at Mola (p. 417) we follow a stony zigzag path to the *Punte Mole* (2083 ft.), and beyond it a bridle-path leading to the left of the arête. About ½ hr. before reaching the summit (gratuity) we pass the small Caffè Monte Venere. We should take care to start on the return-journey in good time, so as not to be overtaken by the dark.

Several poor paths lead to the *Sifone*, a grotto to the W. of Taormina and Mola, in which rises one of the sources of the Fiumara della Decima (there and back, 2-3 hrs.; comp. the map).

Several other attractive excursions remain for those who spend some time at Taormina. Thus good walkers may reach *Postolione* by descending from San Pancrazio to the high-road, following the latter to the left to the station of Letoianni (p. 412), and then ascending along the Torrente di Letoianni. The grotto and waterfall of Postolione are reached in 2½ hrs. We may ascend the slope which forms the waterfall by a steep path and at the top obtain a fine view of the sea in one direction and of the valley closed in by the Monte Calfo on the other. In this valley lie the villages of *Melia* and *Mongiuffi*, which may be reached without any further climbing (accommodation if necessary at the Sindaco's). Above the waterfall we turn to the left, cross two deep-cut lateral valleys of the Fiumara di Letoianni, and return to Taormina by passing between the Monte Ziretto and the Monte Venere. — A drive may be taken from Taormina viâ the river Alcántara and below Calatabiano to (2 hrs.) *Piedimonte* (p. 421), on the railway round Mt. Etna. — The valley of the Alcántara is ascended

by a road which is especially interesting in the rainy season. This leads from Giardini (motorbus to Francavilla 6 *L.* 40 c., to Moio 12 *L.* 40 c.) viâ (5½ M.) *Kaggi*, (13½ M.) *Francavilla di Sicilia* (1082 ft.; Alb. San Paolo; road to Novara, see p. 397; view of Mt. Etna), and (20 M.) *Moio* (p. 421), to (25 M.) *Roccella Valdèmone* (2685 ft.), situated on a lofty hill with the remains of a baronial castle. The chief church (Madrechiesa) contains a large Nativity by the Gaggini. From Francavilla a road leads over the Alcantara to Castiglione (p. 421), 2½ M. to the S.

Continuation of Journey to Catania. Beyond Giardini the railway traverses the lava streams of Etna. On the northernmost of these stands the so-called *Castello di Schisò*, on the site of Naxos (see p. 418). — Beyond (32¼ M.) *Alcántara* the train crosses the *Alcántara*, the ancient Acesines. (Kantara is an Arabic word signifying bridge.) Higher up the river supplies a power-station (7000 h.p.) which, in conjunction with that of Cassibile (p. 388; 3000 h.p.), provides the E. coast of Sicily with electricity. — 33½ M. *Calatabiano*, in a malarious district; the little town lies above, to the right (N.). — The road to Catania round the W. side of Etna (see R. 36) diverges at (35½ M.) *Fiumefreddo*. — The train next traverses the lava stream of 1928 (p. 436), which overwhelmed the little town of (39 M.) *Máscali* (p. 421); it is now being rebuilt on the E. side of the main line.

40½ M. *Giarre-Riposto*, the junction of the railway round Mt. Etna (R. 36). From **Giarre** (279 ft.; railway buffet; Alb. Valente, 24 beds at 11 *L.*, well spoken of), a country town of 15,750 inhab., we may visit (by motor-car, guide necessary) the site of the principal eruption of 1928 (at Anaca, see p. 436). *Riposto* (Alb. Milano), with 8750 inhab. and a brisk trade in wine, lies to the left, on the coast. — 46 M. *Guardia-Mángano*. The train crosses several lava-beds. Fine view of Etna and the sea. Four tunnels.

50½ M. **Acireale**, Sicil. *Iaci* (530 ft.; Grand-Hôtel des Bains, good, near the station, 70 beds at 18-26, B. 6, L. 18, D. 22, P. 45-55 *L.*; tram from Catania, see p. 425), a wealthy country town with 29,000 inhab., has been almost entirely re-erected since the earthquake of 1693, and stands on several different lava-streams. The climatic conditions here are better than those of Catania. A large *Bath House* called the *Terme di Santa Venera* (bath 12 *L.*) has been erected to the N.E. of the station for patients using the tepid radio-active water, which contains sulphur, salt, and iodine. The springs (*Pozzo di Santa Venera*), with the remains of a Roman bath, are 2 M. distant. The fine garden of the bath-house and the *Villa Belvedere* (Giardino Pubblico), at the N. end of the town, 1¼ M. from the station, command the best views of Etna and the coast. The church of *San Sebastiano*, in the Corso, has a graceful baroque façade; within are frescoes by Pier Paolo Vasta of Aci. The *Municipio*, farther on, in the cathedral square, contains a library, an archaeological collection, and a picture gallery.

The environs are full of geological interest. Pleasant walks or drives (one-horse carriage 8 *L.* for the first hr., then 6 *L.* per hr.) may be taken to the villages of *Valverde*, *Viagrande*, *Trecastagni*, and *Blandano*, on the slopes of Mt. Etna, surrounded with luxuriant vegetation (comp. the map, p. 424). Attractive trips may also be taken to the W. viâ *Aci Sant' Antonio* (991 ft.; with the palace and fine garden of Prince Carcaci) to Nicolosi (p. 436; carriage in 2¾ hrs., back in 2 hrs.), and to Catania by the high-road (tramway). A row along the coast to the basaltic *Grotta delle Palombe* (near by, to the N.) or to the Cyclopean Islands (to the N.; see below) is enjoyable also.

The train approaches the sea. Near Aci Castello we perceive on the left the seven **Cyclopean Islands** (*Scogli de' Ciclopi*, or *Faraglioni*), the rocks which the blinded Polyphemus hurled after the crafty Ulysses. To the S. of the *Isola d'Aci*, the largest of the islands, rises the most picturesque of these rocks, about 230 ft. in height and 2300 ft. in circumference. It consists of columnar basalt, in which beautiful crystals are found, and is covered with a hard stratum of limestone containing numerous fossil shells. The coast here has risen more than 40 ft. within the historical period. Near these cliffs Mago, the Carthaginian admiral, defeated the Syracusan fleet under Leptines in 396.

54½ M. *Aci Castello*, with a picturesque ruined castle (a boy may be sent to bring the custodian). — 55½ M. *Cannizzaro*. The train then skirts the bay of *Ognĭna*, supposed to be identical with the *Portus Ulixis* described by Virgil (Aeneid iii. 570), which was filled by a lava stream in the 15th century.

59 M. *Catania*, see p. 424.

36. From Giarre to Catania round the W. side of Mt. Etna.

Comp. the Map at p. 424.

Ferrovia Circumetnèa, 74 M., in 6¼-7 hrs. (1st class 42 *L.* 50, 3rd class 17 *L.* 30 c.; from Riposto, ⅔ M. further, 43 *L.*, 17 *L.* 50 c.). The Giarre station of the Ferrovia Circumetnea lies only 250 yds. to the W. of that of the main railway (p. 419), so that Giarre is the most convenient starting-point. The section of the line pierced in 1928 by a lava stream 550 yds. wide (p. 436) must be traversed on foot. — This line, which traverses some interesting scenery, ascends to the upper limits of the cultivated zone, thus affording an opportunity of noting the varied character of the mountain (the journey may be conveniently broken at Randazzo; passengers by the morning-train have the best chance of a clear view of the summit). Etna is sometimes ascended from Randazzo, and also from Biancavilla or Linguaglossa (the usual starting-point, however, is Nicolosi, p. 436). The inns are poor.

Road, 67¾ M. — 12½ M. *Linguaglossa* (1640 ft.; p. 421). — 24¼ M. *Randazzo* (2474 ft.; p. 421). — 35 M. *Bronte* (2601 ft.; p. 423). — 44½ M. *Adernò* (1903 ft.; p. 423). — 55 M. *Paternò* (787 ft.; p. 423). — 67¾ M. *Catania* (124 ft.), see p. 424.

Automobili da Turismo, see pp. 300, 389.

Riposto and *Giarre*, see p. 419. The line runs to the W., crosses the high-road and the Torrente Macchia, and then turns to the N., gradually ascending along the hillside and traversing the beds of several torrents. — 3 M. *Cútula.* — 3¾ M. *Máscali-Nunziata*, destroyed by the lava stream of 1928 (p. 436), which also covered 550 yds. of the railway track (see p. 420). — To the left rise the foot-hills of Mt. Etna; to the right, in the distance, are the rocky hills of Taormina. — 6¼ M. *Santa Venera.*

7½ M. **Piedimonte Etnèo** (1140 ft.; Alb. Sicilia; carriage from Taormina, see p. 418) is situated on the ancient highway from Palermo to Messina, which the railway now follows, first towards the N.W. and then towards the W. as far as Randazzo. Himilco followed this route in 396 B.C., Timoleon in 344 B.C., and Charles V. in A.D. 1534. To the left rises Mt. Etna, to the right the wooded slopes of *Monte Calciniera* (2650 ft.). The line crosses several torrents, which are generally dry in summer. — 10½ M. *Terremorte.* — 11¾ M. *Linguaglossa* (1640 ft.; Alb. Francia). Higher up the mountain, to the S.W., is the Pineta di Linguaglossa, a large pine-grove (p. 433), near the lava stream of 1923. The section of the line to the N.W. of Linguaglossa was destroyed by this lava stream; the new high-road crosses it about ⅔ M. to the W. of Linguaglossa, but the railway has had to make a detour (1¼ M. to the N.), passing close to the high-lying little town of (16 M.) *Castiglione di Sicilia* (2035 ft.; Alb. Nastasi; 8950 inhab.; to Francavilla, see p. 419), with a picturesque castle. Castiglione yields the best Sicilian hazel-nuts, through plantations of which we pass. Farther on we cross the lava stream of 1911, which also pierced the railway. On the right we obtain a view of the valley of the Alcántara, above which rises the chain of the lofty Nebrodi (p. 395), while the mountains of Castiglione disappear from view. — 20 M. *Solicchiata.* — Between (23 M.) *Moio* and (24¼ M.) *Calderara* we traverse the lava stream of 1879, which advanced nearly as far as the Alcantara. The village of Moio lies 3 M. to the N. of the station; ⅔ M. further on is the northernmost crater of the Etna district.

28 M. **Randazzo** (2475 ft.; Alb.-Rist. Caffè Etna, Corso Umberto 54 and 104), a town of 15,950 inhab., with numerous mediaeval remains, was founded by a Lombard colony (p. 396). It was surnamed *Etnèa* by the Emp. Frederick II. and was occasionally the royal residence in the reign of Peter I. of Aragon. Though barely 10 M. from the summit of the volcano it has hitherto escaped destruction. The houses are built of dark-coloured lava, while many of the churches and the palaces are embellished with white marble.

About 10 min. N.W. of the railway station, where the main street (Via Umberto Primo) bends to the S.W., stands the church

of *Santa Maria*, built in 1217-39; the choir is original, but the lateral walls date from the 15th century. The tower and façade were rebuilt in 1863. The interior is baroque; the shafts of the columns are each made of a single block of lava. About 4 min. from Santa Maria, halfway down the main street, is the former *Town Hall*, with a small cloister now containing the post office. Opposite, a lane (Via degli Archi) leads to the Norman church of *San Nicòla*, which was altered in the 16th cent.; in the interior are a statue of the saint by Antonello Gaggini (1523; left transept) and a 14th cent. font (right side of the church). In the same piazza, at the back, on the left, is the *Palazzo Finocchiaro*, a Gothic edifice of 1509. — At the W. end of the main street rises the church of *San Martino*, still possessing its handsome Gothic campanile, of the 14th cent. (lower part Romanesque); inside, attached to the entrance-wall, is an octagonal Gothic font (15th cent.). Nearly opposite is a tower of the old *Ducal Palace*, now a prison.

The *Museo Vagliasindi*, 3 min. S. of San Martino, is a small collection of vases, terracottas, and bronzes from a necropolis in the vicinity (adm. on previous application and presentation of visiting-card).

The ascent of Mt. Etna from Randazzo (best time July-Sept.; comp. p. 431) takes 8-9 hrs., the whole tour a day and a half; guide 100 *L.*, mule 35 *L.*; previous inquiry to be made at Catania (comp. p. 431).

The high-road offers opportunity for an attractive walk or drive to Bronte (10½ M.; comp. pp. 420, 423).

The section between Randazzo and Bronte is the finest part of the railway round Mt. Etna. The line still ascends, at first through a forest of oaks. The culture of the ground assumes quite a northern character. After traversing a bleak field of lava we reach the watershed between the Alcantara and Simeto, a little short of (34¾ M.) *Maletto* (3085 ft.), a small town with an old castle, at the foot of the conical hill of the same name (3740 ft.). The torrents in spring form the small lake of *Gurrita* (to the right, halfway between Randazzo and Maletto), the exhalations from which poison the atmosphere in summer, when it dries up.

To the right, 5¼ M. below Maletto (to the N.W.; road), on the E. arm of the Simeto, lies the suppressed Benedictine monastery of *Maniacium*, now the *Castello di Maniaci* (apply to the steward of the estate). Here, in the spring of 1040, the Greek general Maniaces, aided by Norwegians (commanded by Harald Hardrada, afterwards king) and Normans, defeated a large army of Saracens. Margaret, mother of William II., founded the monastery in 1174, and William Blesensis, brother of the celebrated Pierre de Blois, became the first abbot. The recessed portal of the church, with figured capitals (early-Gothic), dates from that period. Ferdinand IV. presented the whole estate to Nelson in 1799, and created him Duke of Bronte (comp. p. xlix). The present proprietor is Viscount Bridport (Duke of Bronte), a descendant of Lord Nelson's brother.

Beyond Maletto the line attains its highest point (3195 ft.). The high mountain-ranges to the right, which are covered with snow in spring, and the far more lofty 'Pillar of Heaven', 'Nourisher of the Snow', as Pindar calls Etna, to the left, invest the scenery with

an almost Alpine character. In 1651 a vast lava-stream descended into the valley close to Bronte.

39¾ M. **Bronte** (2600 ft.; Alb. Real Collegio), with 18,000 inhab., has been erected since the time of Charles V. Motorbus to Troina and Nicosia, see p. 392. — The line traverses barren beds of lava, crossing the stream of 1843 (2 M. from Bronte), and those of 1727, 1763, 1603, 1787, and 1610. The craters visible before us are (reckoned from the summit of Etna downwards towards the W.) the *Monti Lepre, Rovolo,* and *Minardo.* — 45½ M. *Passo Zingaro* (2300 ft.).

49¾ M. **Adernò** (1905 ft.; railway buffet; Alb. Verzi) is a wealthy town with 39,650 inhabitants. In the piazza rises the quadrangular Norman castle erected by Roger I., now used as a prison; the interior is much dilapidated. In the chapel are remains of frescoes representing Adelasia, granddaughter of Roger I., taking the veil at the convent of Santa Lucia, which was founded by Roger in 1157 and lies nearly opposite. In ancient times the fortified city of *Hadranum,* 5 M. from a Sikelian town in the Simeto valley, stood here, founded by Dionysius I. about 400 B.C. near the celebrated temple of Hadranos, which was guarded by upwards of 1000 dogs. Fragments of the temple are shown in the garden of Salvator Palermo at a place called *Castellemi,* to the S. of the castle, and a tower near the convent of San Francesco on the E. Hadranum was the headquarters of Timoleon in 344 (see p. 446). In the valley of the Simeto, to the W. of Adernò, ½ M. above the bridge over the river, are the remains of a Roman aqueduct (*Ponte Carcaci*).

From Adernò the line descends to (53 M.) *Biancavilla* (1680 ft.; Alb. Nizza), with 21,250 inhab., some of whom are of Albanian origin. Oranges and lemons are grown here in abundance. From this point we may visit the basaltic *Grotta di Scilà* (4½ M.) and also the *Grotta degli Archi,* in the lava of 1607, situated at a height of 6890 ft. and having a tunnel nearly ½ M. long.

55½ M. *Santa Maria di Licodia.* In the district of Civita, 1¼ M. to the S.W., lay the town of *Inessa,* said to have been settled by Catanian fugitives in 461 B.C. (comp. p. 426), and at that time named *Aetna.* A road to (2 M.) Belpasso (p. 424) diverges to the left just beyond the village. About 1 M. below Licodia, on the right, begins the Roman aqueduct to Catania. — 57¾ M. *Scalilli.*

59½ M. **Paternò** (787 ft.; railway buffet; Alb. Centrale; Alb. Ippalomeni), on the site of the Sikelian town of *Hybla Geleatis,* which was soon Hellenized, now contains 33,350 inhab., chiefly farm hands, most of the landed proprietors having retired to Catania to escape the malaria. The castle was erected above the town by Roger I. in 1073; but investigations made during the

restoration of 1900 show that the massive square tower dates from the first half of the 14th century. Its internal divisions and many of the details are well preserved; it includes the ground floor and two upper floors, with staircases in the walls and a chapel with remains of frescoes (key at the Municipio; gratuity). Around this stronghold on the lava hill lay the mediaeval town, where now the Matrice and two monasteries alone stand (fine view of the valley).

The ancient road between Catania and Centuripae passed by Hybla. Two arches of the bridge over the Simeto are still standing. Etna was ascended from this point in ancient times. In the *Contrada di Bella Cortina*, in the direction of the mountain, remains of baths have been discovered. In the vicinity is the *Grotta del Fracasso*, through which a subterranean stream flows. About ½ M. to the N.W. of Paternò is a kind of mud-volcano, named *Salinella*. A chalybeate spring, strongly charged with carbonic acid gas (small factory), at the foot of this hill, is locally known as the *Acqua Grassa*.

64½ M. **Belpasso.** The town (1805 ft.), containing 9050 inhab., lies 3¾ M. to the N., on the slope of Etna (motorbus from Catania, 6 *L.*). It was destroyed by a lava stream in 1669 and subsequently re-erected on a new site (*Mezzocampo*). The air there was found to be unhealthy, in consequence of which the inhabitants quitted the place in 1695 and rebuilt their town on its present site. A road leads hence to the N.E. past the *Monti Rossi* to (3¾ M.) *Nicolosi* (p. 436).

66½ M. *Misterbianco*, a town with 9450 inhab., was destroyed in 1669. — To the right the plain is dominated by the *Montecardillo*, the most south-easterly crater of the Etna group. The line intersects the lava stream of 1669. — 70¼ M. *Cibali*.

71½ M. *Catania Borgo* (p. 430); 72¾ M. *Catania Gaito;* 73½ M. *Catania Sicula* (Pl. H 4); 74 M. *Catania Porto* (Pl. G 5).

37. Catania.

Arrival. By Railway. The main station, *Stazione Centrale* or *Stazione Sicula* (restaurant), lies to the E. of the town (Pl. H 4); the subsidiary stations of *Ognina* (2 M. to the N.E.) and *Acquicella* (2 M. to the S.W.; by the cemetery, Pl. A 6) are of no interest to tourists. The Ferrovia Circumetnea (see p. 420) has four stations at Catania (see above).

By Steamer (agencies, see p. 425). Landing and embarkation, at the Dogana (Pl. FG 5), 2 *L.*, with luggage 4 *L.*; porter, for hand-luggage 1½-2 *L.*, for a trunk 3-4 *L.*

Hotels (open all the year round; all more or less in the Italian style; frequently full; no gardens). *Moderno* (Pl. g, E 4), Via Alessi, new, 75 beds at 13-20, B. 7 *L.*, no other meals; *Bristol* (Pl. c, E 4), Via Stesicoro Etnea, opposite the university (entrance in the Via Santa Maria del Rosario), 130 beds at 16-20, B. 7, L. 18, D. 24, P. 55-60 *L.*; *Centrale Corona* (Pl. b, E 2), Via Stesicoro Etnea 220, 120 beds at 12-18, B. 6, L. 20, D. 25, P. 40-60 *L.*, with restaurant, good; *Italia* (Pl. h, E 2), Via Stesicoro Etnea 312, near the Villa Bellini, 80 beds at 10-16, B. 5, L. 12, D. 15, P. 32-44 *L.*, with restaurant; *Sangiorgi* (Pl. f, F 4), Via Antonino di Sangiuliano 205, 55 beds at 9-13 *L.*, well spoken of, with theatre (operettas); *Alb. Pensione*

Geograph. Anstalt v. Wagner & Debes, Leipzig

CATANIA
1:16.700
Metri
Borgo
Catania
Villa Bellini
Stazione Sicula
Staz. Perr. Circumetn.
Staz. Porto Perr. Circumetnea
Porto Vecchio
Nuovo Porto
Mercato
Piazza Palestro
Castello Ursino
Dogana
Piazza Duomo
Piazza Stesicoro
Anfiteatro
Teatro Bellini
Teatro Greco
Università
Municipio
Giardino Bellini
Giardino Pacini
Giardino Garibaldi
Via Etnea
Via Vittorio Emanuele
Via Plebiscito
Via Garibaldi
Via Crispi
Via Dusmet
Via Caronda
Via Umberto
Via Teatro Greco
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Via Paternò
Via Gioeni
Via Manzoni
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Via Giovanni Paolo
Via Bottai Consoli
Via Susanna
Via Cardi
Via Ficarazzi
Via Fossati
Via Giov. Verga
Via Sangiuliano
Via Vecchia Ognina
Via Messina
Via Caronda
Viale Mario Rapisardi
Viale Regina Margherita
Viale Ruggero di Lauria
Viale Africa
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Viale Augusta
Viale Ognina

Svizzera, Via Antonino di Sangiuliano 86, 35 beds at 12-14, B. 5, L. or D. 12, P. 35 *L.*; *Europa* (Pl. e, E 5), Corso Vittorio Emanuele 198, 60 beds at 10 *L.*, no meals.

Restaurants. *Trinacria*, Via Stesicoro Etnea 139, with café and birreria, *Gennarino*, Via Antonino di Sangiuliano 259, *Giardini*, to the left of the Trinacria, with a delicatessen shop, these three good; *Verona*, Via Roccaforte 15, behind the university (Pl. E 4); *Galliano*, Via Euplio Reina 19 (near the Piazza Università); *Quattrocchi*, Via Stesicoro Etnea 196, also with a delicatessen shop. — **Cafés** (with confectionery). *Pasticceria Svizzera*, Via Stesicoro Etnea 268; *Caviezel*, Via Stesicoro Etnea 202.

Tramways (usual fare 50 c.; transfer-tickets can be obtained). From the *Stazione Sicula* (Pl. H 4), by the Via Vittorio Emanuele, Piazza del Duomo (Pl. E 5), Via Stesicoro Etnea, Villa Bellini (Pl. E 2), and the Borgo, to *Piazza Gioeni* (N. of Pl. E 1; white name-board). — From the *Piazza del Duomo* by the *Villa Bellini* to *Ognina* (N.E. of Pl. H 1; return-ticket 1 *L.*; red board). — From the *Stazione Sicula* to *Acquicella* (S. of Pl. B 6; blue board). — From the *Piazza del Duomo* by the Villa Bellini to *Cibali* (N.W. of Pl. C 1; green board). — From the *Piazza del Duomo* to *Piazza Gioeni* (N. of Pl. E 1; red board). — From the *Porta Garibaldi* (Piazza Palestro; Pl. B 5) to *Guardia d'Ognina* (N.E. of Pl. H 1; red and green board). — From the *Piazza del Duomo* to *Plaia* (beyond Pl. F 6; yellow board; in summer only). — From the *Piazza del Duomo* viâ Ognina, Aci Castello, and Aci Trezza, to *Acireale* (p. 419; every ½ or 1 hr. in 1¼ hr., return-ticket 4 *L.* 60 c.).

Cabs. With one horse: for the first 600 m. (or 8 min. wait) 1½ *L.*; each additional 300 m. (or 4 min. wait) 30 c. To or from the railway station 50 c. extra; trunk 50 c., over 10 kg. 1 *L.* From dusk to midnight 50 c. extra, from midnight to 6 a.m. double fare. Three or four persons 1 or 2 *L.* more. — MOTOR CABS. For the first 750 m. (or 9 min. wait) 2 *L.*, each additional 250 m. (or 3 min. wait) 50 c. To or from the station 1 *L.* extra, luggage ½-1 *L.* From dusk to midnight 1 *L.* extra, from midnight to 6 a.m., double fare. Three or more persons 1 *L.* extra for each.

Motorbuses (starting at the post office, Pl. E 4). Thrice daily viâ Mascalucia to *Nicolosi* (p. 436; 1 hr.; 5 *L.* 60 c.), going on twice daily viâ Trecastagni back to Catania; similarly in the reverse direction; twice daily to *Zafferana* (p. 440; 1¾ hr.; 8¼ *L.*); to *Belpasso*, see p. 424, to *Motta Sant' Anastasia*, see p. 383. — AUTOMOBILI DA TURISMO to Palermo and Syracuse, see pp. 300, 389.

Post Office (Pl. E 4), Via Manzoni, in the building of the Banca d'Italia.

Travel Agencies. *La Duca* (C.I.T., p. xvi), Via Carcaci 6 (Pl. E 4), *P. Brancati*, Via Stesicoro Etnea 226; ascent of Etna from Catania, for one person 260 *L.*, 2 pers. 470 *L.*, 3 pers. 620 *L.*, 4 pers. 770 *L.*; comp. however, pp. 431, 436. — STEAMSHIP OFFICES (see p. 297): *Sitmar* (Società Italiana di Servizi Marittimi), Piazza Duca di Genova 18 (Pl. F 5); *Citra* (Compagnia Italiana Transatlantica), Via Calì 53 (Pl. G 5).

British Consulate, Via Anzalone 7 (off the Via San Gaetano, Pl. F 5). — **Alpine Club** (*Club Alpino Italiano, Sezione di Catania*), Via Carcaci 5 (Pl. E 4); information given to travellers; for ascent of Etna, see p. 431.

Shops. *Catanian Silks* are good and durable. — *Ambra* (bluish Sicilian amber) is cut and polished here. *Crystallized Fruits*, especially oranges and lemons, from Rosario Amato (Corso Vittorio Emanuele 161). — BOOKSELLER. *Niccolò Giannotta*, Via Manzoni 77 (Pl. E 3, 4). — NEWSPAPERS. Giornale dell'Isola, Corriere di Sicilia. — **Banks.** *Banca d'Italia* (Pl. E 4), Via Manzoni 96; *Banca Commerciale Italiana*, Via Antonino di Sangiuliano 229; *Banco di Sicilia*, Via Vittorio Emanuele 49.

Theatres. *Massimo Bellini* (Pl. F 4), Piazza Bellini, for opera; *Pacini* (Pl. E 3), near the Villa Bellini, in summer; *Umberto*, Via Antonino di Sangiuliano 108, for operettas and comedies; *Sangiorgi*, in the Hotel San-

giorgi, for operettas. — CONCERTS twice weekly in the afternoon (evening in summer) at the Villa Bellini (p. 430).

SEA BATHS (open after the middle of June), near the Piazza dei Martiri; also at *Ognina*, to the N. of the town, and, the most important, at *Plaia* (to the S.; tramway, see p. 425).

The CHIEF SIGHTS of the town itself may be visited in a long half-day. Most of the antiquities are uninteresting. Thus the large *Amphitheatre* is partly demolished, partly concealed under modern buildings, while the extensive *Theatre* is so deeply buried in the lava that it is completely eclipsed by the noble structures of the same kind at Taormina and Syracuse. The mediaeval buildings of Catania are unimportant also. The chief attractions are the survey of Etna from the dome of *San Nicolò* (best light before 9 a.m.) and from the *Villa Bellini*, and the general appearance of the town, with its lava streams of different dates, its baroque churches, and its imposing main street. — Catania also affords good headquarters for numerous attractive EXCURSIONS. Among these are those to Nicolosi (see p. 436) and to the top of Mt. Etna, or at least as far as the Monti Rossi (p. 437); to the Valle del Bove (p. 439); to the site of the chief eruption of 1928 (see pp. 419, 436); to Acireale and the Cyclopean Islands (p. 420); and a trip on the Ferrovia Circumetnea (R. 36). — The festivals of *St. Agatha*, the tutelary saint of the town, are celebrated with great pomp on Feb. 3rd-5th and Aug. 18th-21st, vying in splendour with those of St. Rosalia at Palermo. Many of the women wear a lace veil resembling the Spanish mantilla.

Catania (124 ft.), which after Palermo is the most populous city in the island (235,000 inhab.), is the seat of a bishop, a university (p. 429), and the *Accadèmia Gioenia di Scienze Naturali*, founded in 1823, which has taken a prominent part in the scientific investigation of the natural features of Sicily. The town is situated about the middle of the E. coast of Sicily and carries on a brisk trade in sulphur, oranges, wine, grain, linseed, almonds, and the other products of this rich and extremely fertile district. The port (entered and cleared in 1927 by 2686 steamers of 1,763,600 registered tons) is the second largest in Sicily. The wealth of the citizens, and especially of the resident noblesse, who have retired hither from their estates in the environs, is proved by their perseverance, notwithstanding the numerous earthquakes (last in 1693), in rebuilding their spacious palaces, and by the general aspect of the town.

Catana, founded by Chalcidians in 729 B.C., six years after they had founded Naxos, soon rose to prosperity. *Charondas* (c. 640) framed a code of laws for Catana, which was subsequently recognized as binding by all the Sicilian communities of Ionian and Chalcidian extraction. *Stesichorus* of Himera, the founder of the choral lyric, ended his years at Catana in the middle of the 6th cent.; his tomb is said to have been within the precincts of the present Piazza Stesicoro. Catana suffered greatly in the wars of the Doric colonies against the Chalcidians. *Hiero I.* took the town in 476 and transplanted the inhabitants to Leontini (p. 441), repopulating Catana with Syracusans and Peloponnesians and changing its name to *Aetna*. In 461, however, the new intruders were expelled and the old inhabitants reinstated, and in the Athenian and Syracusan war Catana became the Athenian base of operations. In 403 Dionysius conquered Catana, reduced the inhabitants to slavery, and gave the town to his Campanian mercenaries. After the naval victory of the Cyclopean Islands in 396 Catana fell into the hands of the Carthaginians, and in 339 it was delivered by *Timoleon* from the tyrant *Mamercus*. It was one of the first Sicilian towns of which

the Romans took possession, and under their sway became one of the most populous in the island, but in 122 an eruption of Mt. Etna destroyed part of the town, which sustained further damage during the Servile wars and the civil war between *Sextus Pompeius* and *Octavian*. The latter afterwards introduced a new colony. It was wrested from the *Goths* by *Belisarius* in A.D.535, after which it belonged to Byzantium till it was plundered in 902 by the Saracens. Conquered and strongly fortified by the *Normans*, in 1169 it was almost totally overthrown by an earthquake, and in 1194 was ravaged by the troops of *Henry VI.* Again restored and provided by *Frederick II.* with the fortress of *Rocca Ursina* (W. of the harbour), it subsequently flourished under the Aragonese sovereigns of the 14th cent. who generally resided here, but owing to the feebleness of the government it was exposed to numerous sieges. In 1445 *Alphonso I.* founded the first Sicilian university here, and after that date Catania was long regarded as the literary metropolis of the island. Since that period the tranquillity of the town has been uninterrupted, except by the insignificant contests of April, 1849, and May, 1860; but its progress has been materially retarded by calamitous natural phenomena. On March 8th, 1669, a fearful eruption of Mt. Etna took place and an arm of the lava stream (14 M. in length) flowed in the direction of the town. The pious inhabitants, however, averted its course by extending the veil of St.Agatha towards it, in consequence of which the stream took a W. direction near the Benedictine monastery and descended into the sea to the S.W. of the town, partly filling up the harbour. An earthquake in 1693, by which the whole island was affected, proved specially destructive to Catania, and the present town has been erected since that date. — Most of the ruins discovered at Catania were excavated by Prince Ignazio Biscari (1719-86); his collections, now municipal property, are in the *Museo Biscari* (Via Museo Biscari, Pl. F 5; intending visitors leave their cards on the previous day).

From the *Stazione Sicula* (Pl. H 4; p. 424) the tramway leads to the left, passing the fountain of Proserpina by Moschetti (1904), to the Piazza dei Mártiri (Pl. G 5), with a statue of St. Agatha on an ancient column. Thence it follows the Corso Vittorio Emanuele, which intersects the town in a straight line from E. to W., to the Piazza del Duomo (Pl. E 5; fully ¾ M. from the railway station), which is situated at the beginning of the Via Stesicoro Etnea (p. 429). In this piazza is a fountain with an antique *Elephant* in lava, bearing an Egyptian obelisk of granite. The elephant was perhaps anciently used as the winning-post in a racecourse. It now appears in the coat-of-arms of Catania. Facing the N. side of the cathedral is the abbey of *Sant' Agata*, with a baroque church.

The **Cathedral** (*Duomo;* Pl. E 5), begun by Roger I. in 1091, was badly damaged by the earthquakes of 1169 and 1693. The apses and part of the E. transept are now the only remains of the 13th cent. edifice; the rest of the church dates from the 18th century. The granite columns of the boldly articulated façade are from the ancient theatre, from which Roger had already obtained his building-materials.

Two sarcophagi in the Choir contain the remains of members of the Aragonese family. To the right: King Frederick II. (d. 1337), his son John of Randazzo, King Louis (d. 1355), King Frederick III. (d. 1377), Queen Maria, wife of Martin I., and her youthful son Frederick. To the left: Constance (d. 1363), wife of Frederick III. The fine choir-stalls (16th cent.)

are enriched with representations of the fate of St. Agatha and her dead body. The *Chapel of St. Agatha* (closed; gratuity), to the right of the choir, contains the relics of the saint, who was cruelly put to death in the reign of Decius, A.D. 252, by the praetor Quintianus, whose dishonourable overtures she had rejected. Her crown is said to have been presented by Richard Cœur-de-Lion. The relics are contained in a silver bust and a silver reliquary (made by Vitale, a goldsmith of Limoges; the bust dates from 1376) behind the left door; they are on view only during the February festival (p. 426), when they are conveyed through the city by men in white robes, preceded by the town council. To the right, opposite, is the handsome monument of Viceroy Acuña (d. 1494), in a thoroughly Spanish style. — The *Sacristy*, on the left side of the left transept, contains a fresco representing the eruption of Etna in 1669, by Mignemi. — By the second pillar to the right is the *Monument of Vincenzo Bellini*, the composer, a native of Catania (1802-35); his remains were brought from Puteaux, near Paris, where he died, in 1876.

The sacristan keeps the key of the uninteresting Roman baths under the Piazza del Duomo, the entrance to which is at the S. angle of the cathedral façade. In the atrium are some stucco reliefs with Bacchic figures.

To the S. of the cathedral, passing the *Fontana dell'Amenano*, by Tito Angelini (d. 1878), we reach the *Pescheria* (Pl. E 5), or fish and provision market, and thence pass under a large arch to the harbour, which is skirted by the railway-viaduct. A few paces to the W. is the Carmelite church of *Santa Maria dell'Indirizzo* (Pl. E 5), beneath which lies a *Roman Bath* (key obtained from the sacristan; interesting to archaeologists only).

Farther S.W. is the *Castello Ursino* (Pl. DE 6), erected after 1239 by Frederick II.; its rampart-ditch was filled up by lava during the eruption of Etna in 1669. The castle is to be restored and used as a museum. Thence we proceed by the Via Transito to the Piazza Mazzini (Pl. E 5), which is intersected by the Via Garibaldi and surrounded by an arcade of 32 antique marble columns. These were discovered between the Piazza San Pantaleone (3 min. W.) and the convent of *Sant' Agostino* (Pl. D 5) in the Corso Vittorio Emanuele, where the ancient Forum is supposed to have been situated. Two similar columns have been introduced into a window in the façade of the convent-church.

The Via Sant' Agostino, to the right of this church, leads round the semicircular outer wall of the *Odeum* (comp. Pl. D 4; right), a small Roman theatre for rehearsals and musical competitions (the auditorium is well preserved, but the stage has disappeared), to the **Ancient Theatre** (*Teatro Greco;* Pl. D 4, 5; entrance at Via Teatro Greco 37; custodian either here or at No. 17, gratuity 2 *L.*). The remains of the theatre are chiefly underground, so that it is not easy (although illuminated by electricity) to obtain a distinct idea of its construction. The Roman structure (diameter 106 yds., orchestra 32 yds.) was erected on late-Greek foundations. The auditorium contained two 'praecinctiones' and nine 'cunei'. All that is left of the stage is a side-building ('parascenium'), seen to the E. in the Gravina house. —

The church of *Santa Maria Rotonda* (Pl. D 4), in the next street on the N., is a Roman circular structure belonging to a bath establishment. In the Via Crociferi, 2 min. E., are the adjoining churches of *I Gesuiti* and *San Benedetto* (Pl. E 4), with harmonizing baroque façades. — About 2 min. W. of Santa Maria Rotonda and reached by the Via dei Gesuiti, is the Piazza Dante, in front of the Benedictine monastery.

The suppressed Benedictine monastery of **San Nicolò** (Pl. CD 4), transferred hither in 1518 from San Nicola d'Arena (p. 440) and rebuilt by Fra Giovanni Battista Vaccarini in 1693-1735 after a destructive earthquake, has been used for barracks and scholastic purposes since 1866. The grand baroque *Church*, with its unfinished façade, is the largest in Sicily (344½ ft. long, transepts 157½ ft.), but the exterior and interior are not in accord. The organ, by Donato del Piano, possesses 5 manuals, 72 stops, and 2916 pipes. In the transept is a meridian-mark calculated in 1841 by Sartorius von Waltershausen (p. 432) and Peters. The choir-stalls were carved with scenes from the life of Christ by Niccolò Bagnasco of Palermo. The interior height of the dome is 203 ft.; its summit (entrance by the middle portal of the façade; gratuity) commands an extensive *View of Etna, the town, the coast of Sicily, and Calabria with the Aspromonte.

The S. wing of the extensive monastery comprises two courts surrounded with double arcades. The interior accommodates the **Museo Civico** (open daily, 9-4; ring loudly if closed; gratuity 2 *L.*), which is entered by passing through the large gateway to the right of the church and ascending the outside staircase beyond. It includes a collection of antiquities, mediaeval curiosities, and paintings; some of the objects are not yet exhibited.

Room to the left: *Antonello da Saliba*, Madonna enthroned (his chief work, 1497); also, paintings by *Michele Rapisardi* of Catania (d. 1890). — Rooms on the right. Room III: mediaeval arms and objects of applied art. — Room IV: antique figures (bronze), vases, and terracottas; painting (St. Christopher) by *Pietro Novelli*. — Room V: antique sculptures, inscriptions, and small frescoes. — Room VI (corridor): minerals.

The museum is adjoined by a *Library* of 50,000 vols. and 500 MSS. The N. wing of the monastery contains the university *Observatory* (Osservatorio Astrofisico ed Etneo).

The Via Stesícoro Etnèa (Pl.E 5-1), the main street of Catania, ingeniously enlivened by piazzas, churches, and palazzi, runs for nearly 2 M. from the Piazza del Duomo (p. 427) towards the N., with Etna towering in the distance. It leads first to the Piazza dell'Università, on the left side of which is the **University** (Pl. E 4), founded by Alphonso I. in 1445 (comp. p. 427) and now attended by over 1200 students. The handsome building, erected in 1818, possesses mineralogical and volcanological collections and a library of 130,000 vols., founded in 1755. — Farther on, to the

left, we note the baroque façade of the *Collegiata* (Pl. E 4), or collegiate church. The Via Stesicoro Etnea is then crossed by the Via Antonino di Sangiuliano (called Via Lincoln till 1926), the principal cross-street. It leads (r.) towards the railway station, crossing the lava stream of 1669 and partly cut through the lava. In the Piazza Bellini, a little to the S., is the tasteful *Teatro Bellini* (Pl. F 4; 2200 seats), built in 1873-90.

The Via Stesicoro Etnea next leads to the Piazza Stesícoro (Pl. E 3). Here, on the right, rises a monument to *Vincenzo Bellini* (p. 428), erected in 1882; the seated figure of the composer and the figures on the pedestal representing his chief operas were executed by Giulio Monteverde.

On the left side of the Piazza Stesicoro the N. end of a Roman **Amphitheatre** (Pl. E 3) has been laid bare. This structure was restored by the sons of Constantine, but was partly taken down during the reign of Theodoric in order that it might be used in building the town wall. The longer diameter is 138 yds., the shorter 116 yds. in length. The disproportionately large arena (76½ by 54½ yds.) is inferior in size to the Colosseum alone (94 yds. by 59 yds.). Some of the subterranean chambers may be inspected (electric light). — Near by, to the W., is the church of *Santo Cárcere* (Pl. E 3), with an interesting portal of the 13th cent. (from the cathedral). The headless sitting marble figure on the front column to the left is said to be that of Emp. Frederick II. In the interior is preserved an impression (in lava) of the feet of St. Agatha (p. 428), who is said to have suffered martyrdom here in 251.

Beyond the Piazza Stesicoro the Via Stesicoro Etnea is uninteresting. After 4 min., on the left, flanking the handsome new post office, is the main entrance of the **Villa Bellini** (Pl. E 2; concerts, see p. 426), an attractive public garden (pleasant views), containing busts of Bellini and other famous natives of Catania, of Cavour and others, and a statue of Mazzini. — The Via Caronda (Pl. E 2, 1), which diverges at this point from the Via Stesicoro Etnea, leads to the right, through the *Borgo di Catania*, to the station of the Ferrovia Circumetnea (p. 424).

Beyond the Villa Bellini the street crosses a spacious boulevard (Viale Regina Margherita and Viale Venti Settembre). On the viale, ⅓ M. to the W., stands the baroque church of *Santa Maria di Gesù* (Pl. D 1); the doorway of the Gothic Cappella Paternò is by Antonello Gaggini. The Via Stesicoro Etnea goes on past the *Orto Botanico* (left; Pl. E 1; if closed, ring; gratuity), traverses the Piazza Cavour, intersects the Ferrovia Circumetnea, and ends at (1 M.) the circular Piazza Giovèni (315 ft.; good view; hence to Nicolosi, see p. 436).

38. Mount Etna.

Map, see p. 424. — The best season for the ascent of Etna is summer or autumn (July to the middle of Oct.; if possible, by moonlight). In winter an Alpine equipment is necessary and, moreover, the guides object to undertaking the ascent. In spring only experienced mountaineers should attempt the ascent, half of which has to be accomplished on foot over snow; in the frequent snowstorms the guides sometimes prove unequal to the difficulties that arise (in any case a compass should not be forgotten). As the elements are very capricious here the traveller must frequently be satisfied with a view of the crater only, which is indeed very imposing. A fine view may be anticipated with tolerable certainty in settled weather, when the outline of the mountain is clear and the smoke ascends calmly (it is often driven aside by the wind which prevails on the summit and renders a stay there decidedly unpleasant). — Ferrovia Circumetnea, see p. 420.

Guides and Mules. The 'Grande Ascensione', or ascent to the summit, is usually made from *Nicolosi* (p. 436; drive from Catania, see p. 432), where guides and mules are obtained through Signor Alfio Barbagallo, the *Capo-Guida* (superintendent of guides; near the post office), in 1-2½ hrs. Those, however, who wish to avoid this delay should order them in advance (especially during the vintage, in Sept. and Oct.). The Catania Section of the Italian Alpine Club (p. 425) has granted certificates to a selected number of trustworthy guides. Fees to be paid in advance to the Capo-Guida, who also supplies information about the necessary equipment, sells candles, hires out gloves, etc. At the end of the trip, guides, porters, and mule drivers are entitled to a generous gratuity.

Tariff (frequently altered) for the ascent of Etna and back, from Nicolosi. *Guide* (Guida) on foot 60 *L.*, mounted 50 *L.*; *Mule* 50 *L.*; if the descent is made through the Valle del Bove to Zafferana, guide, mounted, 75 *L.*, on foot 85 *L.*, mule to the observatory, whence it is sent back, 35 *L.* The guides are bound to carry luggage to the weight of 8 kg. (17½ lb.). *Porter* (Portatore; usually unnecessary; to carry 20 kg. or 44 lb.) 50 *L.* Under favourable circumstances one guide and one porter are sufficient for a party of travellers. Night-quarters in the *Osservatorio* (p. 438) or the *Cantoniera* (p. 437) 30 *L.* (reduction for members of a foreign Alpine Club). To the Cantoniera and the neighbouring craters of 1910 only, guide 25 *L.*, mule 25 *L.* — Good mountaineers may complete their survey of Mt. Etna by descending to Linguaglossa (7 hrs.), Randazzo (8 hrs.), Adernò, or Bronte (guide from Nicolosi 100 *L.*; mule, which is sent back from the Osservatorio, 35 *L.*) and returning round the W. side by the Ferrovia Circumetnea to Catania. — Similar charges (comp. p. 422) are made for the ascent from Linguaglossa, Zafferana, Biancavilla, or Randazzo.

Total Expenses. The ascent of Etna from Catania, the return viâ Nicolosi costs a single traveller using the motorbus and mule 180-200 *L.* (140-160 *L.* if he begins walking at Nicolosi), while it is considerably less for members of a party (about 140 and 100 *L.*). For the charges made by the tourist organizations, see p. 425.

Equipment. Even in hot weather the traveller should carry an overcoat, as the wind on the mountain is often bitterly cold. In winter or spring, when the snow is still unmelted, coloured spectacles will be found useful. Large spectacles are advantageous also in a high wind as a protection against the dust. To prevent burning from the glare of the sun on the snow the face should be smeared with lanoline. In general the equipment for Alpine ascents suggests what is necessary here; warm gloves, woollen stockings, and strong shoes are of course indispensable.

Provisions for the ascent, including a thermos flask, chocolate, a spirit-stove, water, wine, bread, eggs, tinned meats, sugar, and salt, must be procured at Catania (from the delicatessen shops, p. 425) or (less preferably) at Nicolosi. The guide, with whom the provisions are shared, should bring also a small supply of charcoal. At the Osservatorio are a simple cooking-apparatus and vessels, but no knives, forks, or spoons.

Distances. From Catania to Nicolosi by motorbus in 1 hr. (p. 425; to make certain of a seat, tickets should be bought well in advance); by carriage (best starting-point, in daylight, the Piazza Gioeni at the end of the tramway; see pp. 430, 425) in 2¼ hrs., returning in 1¼-1½ hr. Mule from Nicolosi to the Cantoniera 4-5 hrs., thence to the Osservatorio 3-3½ hrs.; on foot from Nicolosi (for good walkers only) 8-9 hrs. (halts not included). From the Osservatorio to the crater, on foot only, in 1-1½ hr.; halt on the summit and descent to the Osservatorio 2-2½ hrs.; thence to Nicolosi (it will be found preferable to walk some of the way) 5-6 hrs.

Plan of Excursion. In summer and autumn the ascent is usually made as follows: Drive from Catania to Nicolosi in the morning, breakfast, and start again at 8 a.m., reaching the Cantoniera at noon; rest here for 1 hr., and then ascend to (3-4 hrs.) the Osservatorio. The ascent is resumed at 2 or 2.30 a.m. (2 hrs. before sunrise) and the summit is gained at 3.15 or 3.45 a.m. Travellers wishing to enjoy the sunset as well, can make their first ascent from the Osservatorio in the evening. — In winter or spring travellers may drive in the forenoon from Catania to Nicolosi, ride thence in the afternoon to the Cantoniera, rest there for the part of night (the Osservatorio, farther up, is often closed in winter), and ascend thence, over snow, to the summit between 1 and 5 a.m., following the telegraph-posts (no longer bearing any wire) as far as the Osservatorio. Mules are taken only to the snow-line, generally indeed only to the Cantoniera. The top should be quitted for the return before the sun has melted the snow too much.

The chief work on Mount Etna is 'Aetna', by *Sartorius von Waltershausen*, edited by *Lasaulx* (Leipzig, 1880; with map; 100 *M*); comp. also 'Italian Mountain Geology', by *C. S. du Riche Preller* (Part III; p. lxxvii). Maps by the *Istituto Geografico Militare* (p. lxxix; 1:100,000, 1:50,000, and, since 1924, a few sheets in 1:25,000); also by *Emile Chaix* (1:100,000, the Valle del Bove in 1:50,000; Geneva, 1902) and *Sebastiano Crinò* (1:125,000; Palermo, 1908), the latter with text, including data as to vegetation and cultivation.

Mount Etna (10,758 ft.), or *Aetna*, Sicilian *Mongibello* (from 'monte' and 'jebel', the Arabic for mountain), commonly called '*Il Monte*', is the loftiest volcano in Europe as well as the highest mountain in Italy (with the exception of a few of the North Italian Alps). Military observations made in 1897 demonstrated that its height had decreased from 10,870 ft. in 1865 to 10,742 ft. (the highest point being towards the S.), while the crater had become wider and flatter. The geodetic survey in 1900 returned the height at 10,758 ft. (floor of the crater 9767 ft.). Etna belongs to the latest geological formations of Sicily and has the form of a truncated cone, which probably arose from a tertiary bay of the sea (between the Simeto and the Alcantara), piled up out of basaltic and trachytic lava, scoria, granular sand, and ashes. The regular and gradual slope of its sides is interrupted only on the E. by the *Valle del Bove* (p. 439) and by the subsidiary cones (over 200 in number) which have risen over lateral fissures caused by volcanic agency. The mountain covers not less than 460 sq. M., and its base is about 90 M. in circumference. There are three different zones of vegetation on the slopes of Etna. The first, called the *Regione Piemontese* or *Coltivata*, extends to above Nicolosi and may be subdivided into a lower and a higher part. The lower part is characterized by the presence of evergreen cultivated trees such as the olive (up to 4260 ft.) and the

agrumi, the latter, owing to want of water, being seldom met with higher than 1600 ft. (1835 ft. at Zafferana). The upper part includes deciduous plants, such as the vine (occasionally seen at a height of 3950 ft.), the almond, and the hazel-nut. The second zone is the *Regione Boscosa* or *Nemorosa*, extending to 6900 ft. and also subdivided into two regions. The lower of these (up to 6560 ft.) is clothed chiefly with the evergreen pine (Pinus nigricans), the upper with birches (Betula alba). A few small groves of oaks occur on the W., N., and E. (a wire-rope railway transports the timber from a height of 5250 ft. down to Furnazze, 2756 ft.), and red beeches are found at the Serra del Solfizio. Chestnut-trees, cultivated either for their fruit or for their timber, grow at all heights from 1000 ft. to 5050 ft. In the third zone, the *Regione Deserta*, from 6900 ft. to the summit, the vegetation is of a most stunted description. Owing to the scarcity of water and the frequent changes in the surface of the soil no Alpine flora can exist here, but there is a narrow belt (up to 8200 ft.) of sub-Alpine shrubs, most of which occur also in the upper part of the wooded zone. About forty species of plants only are found here, among which are the juniper, barberry, Viola gracilis, and Saponaria depressa (red soapwort). Within the last 2100 ft. only five phanerogamic species flourish: Senecio etnensis (a groundsel), Anthemis etnensis (a camomile), Robertsia taraxacoides (these three peculiar to Etna), Tanacetum vulgare (tansy), and Astragalus siculus (Spino santo; purple milk-vetch), which last grows in prickly tufts of 3-4 ft. in diameter. The Senecio etnensis is found as high as 525 ft. above the observatory, in the vicinity of the crater. On the lower parts of the mountain hares, rabbits, a few wild boars, and (according to report) wolves and porcupines are found, but hardly a trace of animal life can be detected on the higher portion. The black silent waste, glittering in the sunshine, produces an impression seldom forgotten. By the end of summer all snow has disappeared, except a few isolated patches in the hollows facing the N., and in the artificially protected pits (p. 437).

The present forests of Etna are a mere fragment of the once splendid belt of timber suggested by the 'quattordici villaggi del bosco' above Catania. Ferns (especially the Pteris aquilina, brake-fern) frequently take the place of underwood. The densest forests are the *Boschi della Cerrita* and *di Linguaglossa*, on the N.E. side, which however have suffered greatly from recent eruptions. In the 16th cent. impenetrable forests extended from the summit down to the valley of the Alcantara; and about the beginning of the 18th cent. upwards of one-third of the E. side was still overgrown with forest. The destruction of the woods is, in part at least, due to the advance of settlement and cultivation. The lower slopes of Etna, in so far as they are under cultivation, are among

the most densely populated districts in the world, owing to the extraordinary fertility of the volcanic soil. The density in the inhabited area (below 2600 ft.) is about 930 pers. per square mile, and this figure rises to 3060 pers. per square mile in the district between Catania, Nicolosi, and Acireale (about one-sixth of the whole). Above a height of 2600 ft. there occur, besides the village of *Maletto*, only a few isolated farms (up to 4565 ft.).

Eruptions. Etna has been known as a volcano from the earliest ages. At one time the mountain has been represented as the prison of the giant Enceladus or Typhoeus, at another as the forge of Vulcan. It is, however, remarkable that Homer does not allude to its volcanic character. Pindar, on the other hand, describes an eruption in 476 B.C. About eighty eruptions fall within the limits of history. The most violent were those of 396, 126, and 122 B.C., and A.D. 1169, 1329, 1537, and 1669. The last of these, one of the most stupendous of all, has been described by the naturalist Borelli. On that occasion the *Monti Rossi* were formed, 27,000 persons were deprived of all shelter, and many lives were lost in the streams of lava. In 1693 an eruption was accompanied by a fearful earthquake, which partially or totally destroyed forty towns, and caused a loss of over 60,000 lives. Other great eruptions took place in 1755, the year of the earthquake at Lisbon, in 1766, and 1792. In the 19th century there were nineteen eruptions in all. The most violent were those of 1812, 1819, 1843, 1852, and 1865. The first of these lasted six and the second two months; the last-mentioned three were especially active at *Bronte*, *Zafferana*, and at the foot of *Monte Frumento* to the N.E. of the principal crater respectively. Etna was again in eruption in 1868, 1869, 1874, 1879, 1883, 1886, 1891, 1892, and 1899, then in 1908, 1910, 1911, 1917, 1923, and 1928.

The eruption of 1879 formed a new crater, the *Monte Umberto-Margherita* (8040 ft.), on the N. slope. A series of small earthquakes and outbreaks in 1883 marked the opening of a new eruptive period. The eruption of 1886 was preceded by a violent earthquake on the S. slope of the mountain, and a new crater, the *Monte Gemellaro* ('Ge.' on our map), about 4750 ft. above sea-level, was formed near Monte Concilio ('Co.' on our map), from which molten lava poured down in the direction of Nicolosi, at the rate of 160-200 ft. per hour. The terror-stricken inhabitants of Nicolosi betook themselves in procession to the so-called *Altarelli*, a chapel about 1 M. above the village (to the N.). On May 24th the archbishop of Catania solemnly displayed the veil of St. Agatha here (comp. p. 426). On June 3rd the lava ceased flowing, within 360 yds. of the first houses. In 1891 the lava flowed over that of earlier eruptions. The worst eruption of the 19th cent. was that of 1892. The main streams of lava, flowing

from the crater near Monte Gemellaro (p. 434), with an initial velocity of 380 and 540 ft. per hr. (afterwards 30-40 ft. per hr.), approached within 1¼ M. of *Borello* and within 2½ M. of *Nicolosi* and *Pedara*.

In 1899 an explosion occurred in the central crater; a column of mingled steam and ashes of the usual umbrella-like shape was hurled to the height of about 16,400 ft. above the crater and at the same time heavy rain, stained red by ashes and acids, fell on the summit.

In 1908 and 1910 fresh eruptions of lava issued from the same fissure on the S. slope as those of 1883-93. On April 29th, 1908, during severe earthquakes, a fissure ⅔ M. long and 65-165 ft. broad was formed on the upper edge of the Valle del Bove. Two main streams of lava, which afterwards united, poured forth from its mouths (bocche) and came to a standstill after a course of 3 M.— On March 23rd, 1910, during slight earthquakes, a fissure, 1 M. long, opened about 500 yds. N.N.W. of the Cantoniera (p. 437), at the foot of Monte Castellazzo. Streams of lava issued from the N. and S. ends of this fissure, and six considerable cones, called *Monti Recúpero* (after the first explorer of Mt. Etna, 1712-78), and numerous smaller ones, with altogether 23 large craters, were formed. The main (S.) stream, whose eruptive cone (262 ft. high; nearest the Cantoniera) resembles a miniature copy of Mt. Vesuvius, with Mte. Somma, the Atrio, and the central cone (comp. pp. 135, 136), finally stopped ½ M. short of Borello, after a course of about 6 M., while the left arm came to a standstill to the W. of Nicolosi.

In 1911 activity was transferred to the N. side of the mountain. In May a lateral gorge (*Bocca Nord-Est*) opened out on the N.E. slope of the summit-crater at a height of 10,170 ft., and in Sept. a double fissure appeared 5 M. more to the N.E., at a height of 5249 ft., from which lava poured in the direction of Castiglione, destroying over half-a-mile of the then railway-line to the W. of the present station. In 1912 the N.E. mouth discharged several considerable masses of scoriae and ashes, to the accompaniment of earth tremors, and in June 1917 a tremendous jet of fluid lava 2600 ft. high. The village of Linera, 4½ M. to the N.N.W. of Acireale, was destroyed by earthquake in 1914. In 1922 streams of lava poured out of the N.E. aperture and again in May 1923. On June 6th, 1923, a serious explosion took place in the central crater, which had been quiescent since 1918; on June 17th a fissure 2 M. long appeared on its N.E. side (between 6550 and 8200 ft. above sea-level), several short torrents of lava being discharged from its innumerable apertures, and the group of craters called the *Monti Mussolini* vomited a stream 4½ M. long, extending to within ⅔ M. short of the railway to the N.E. of Lingua-

glossa. This last-mentioned stream broadened out in front, crossed the railway on the 19th, and stopped a little way beyond it on the 29th; the lateral streams had ceased to flow on the 18th. On this occasion about 700 acres, mostly cultivated land, were submerged.

In 1928 another outbreak occurred on the N.E. side, to the S. of the lava flow of 1865. On the several streams which were emitted a small one on Nov. 2nd came from a peak (Pizzo Deneri) of the Serra delle Concazze and advanced S. into the Valle del Leone; a larger one, on Nov. 3rd, was discharged from numerous craters in a fissure near the Monte Frumento (6808 ft.); and on Nov. 4th another broke out lower down, from the Ripe dell'Anaca (3773 ft.) near Magazzeni, and dividing into several arms plunged down the arid valleys to the E. The three S. arms stopped short of *Milo*, *Furnazze*, and *Sant' Alfio*, after a course of 7 M., on Nov. 4th. The N. arm, in the Torrente Vallonazzo, continued to advance and again split up; the left branch destroyed *Puntalazzo* and *Nunziata*, broke through the Ferrovia Circumetnea, flowed towards *Máscali*, which is intersected by the Torrente Serragnano or Pietrafucile, destroyed this little town on Nov. 7th, and on the 10th turned S.E., across the main line, as far as *Carrabba;* the right branch also overflowed the Ferrovia Circumetnea but came to a standstill at the main line near *Santa Maria della Strada*. On the same day (Nov. 10th) a new crater was formed to the S. of Monte Stornella. The eruption subsided on the 12th, though lava continued to be ejected from the principal mouth until the 17th, but it made no further progress downwards. The material damage caused by the lava flows of 1928 exceeded that of 1923 or 1911.

**Ascent. Motorbus or carriage to Nicolosi, see p. 425. We quit Catania by the Piazza Gioeni (p. 430) and the long Etna road (l.), passing an interminable succession of country-residences. At *Barriera* the road divides, the branch to Nicolosi leading to the left, between the two obelisks. The ascent becomes steeper; *Gravina* is passed, then *Mascalucia* (3300 inhab.; famous vineyards), and farther on *Massa Annunziata* (1750 ft.). Between this and Nicolosi we traverse the lava stream of 1669, now covered with trees. The rounded and at places tree-like bushes of broom (Genista etnensis), which sometimes reach a height of 20 ft., here form a peculiar feature in the scene. To the left tower the reddish cones of the Monti Rossi (p. 437).

Nicolosi (2290 ft.; Alb.-Rist. Monti Rossi, Via Garibaldi 1, in the piazza, 20 beds at 8-10, D. 10-12 *L.*), with 3400 inhab., 8¾ M. to the N.W. of Catania, is the most suitable starting-point for the ascent of Etna. The traveller should at once apply to the 'Signor Capo-Guida' and make the needful arrangements

with him (comp. p. 431). — Those who intend to sleep at Nicolosi should arrive in time to make an excursion to the **Monti Rossi**, the so-called *Fratelli* (3110 ft., in 1½ hr.; guide, unnecessary, 15 *L.*), the same afternoon. (This expedition may be made from Catania in 5-5½ hrs. by driving to and from Nicolosi.) We turn to the right (N.W.) about 330 yds. to the W. of the piazza, and ascend the hill for about 350 ft. to the statue of the Virgin and a wooden cross (driving practicable to this point). We continue to follow the wall in the same direction for about 220 yds., and 20 paces beyond the end of it turn to the right, towards the N., by a poor path leading to the depression between the peaks. A little further on we ascend the left or W. peak of the Fratelli (½-¾ hr. from the statue of the Virgin). The crater walls give us an insight into the stratification of this type of cone. The top commands an extensive view, especially of the lava-field of 1886 and the numerous subsidiary craters. In descending we skirt the right or E. peak towards the N.E. and find in the lava below a path returning to Nicolosi. The *Grotta delle Colombe*, an old crater-mouth a few min. N.W. of the Monti Rossi, may be descended (candle necessary).

The route to Mt. Etna leads N. from the piazza of Nicolosi past the country-houses of Sig. Bruno and Sig. Bonanno, skirts the E. foot of the Monti Rossi, and passes through vineyards to the Altarelli (p. 434; ½ hr.). Then along the lava stream of 1886 and, farther on, along the (3 M.) lava of 1892 (covering that of 1886), never far from the lava of 1910 (to the W.). Higher up we mount steeply through orchards and cross an arm of the lava stream of 1910 (still black). In 3-3½ hrs., at the S.E. base of the Monte Capriolo, we reach the new *Casa del Bosco* (above the old one, 4718 ft., destroyed in 1910). — Thence we climb steeply up through broom and chestnuts, keeping to the right of the Monte Faggi (2214 ft.) and Monte Vettore (2720 ft.), over the fringe of the lava of 1892, and to the right of the lava of 1910, to the **Casa Cantoniera** (6174 ft.), 1-1½ hr. from the Casa del Bosco and 4-5 hrs. from Nicolosi. This shelter, constructed by the Italian Alpine Club mainly to facilitate winter-ascents, contains a cistern of water and has recently been re-equipped. Close by is the crater of 1910 (comp. p. 438). — Higher up, the prickly pulvinate tragacanth (Astragalus, p. 433) and a few lichens are the last signs of plant life before we enter the Regione Deserta (6900 ft. above the sea). The black peak which has long been conspicuous to the right is the *Montagnòla* (8670 ft.), the W. extremity of the Serra del Solfizio (p. 439). Before long we reach the first of the large snow-pits ('Tacche della Neve'), in which the snow is collected in winter and covered with a layer of ashes, in order to preserve it for the summer, when it is carried down

to the valley for cooling purposes. The path crosses the discharge-apertures of 1910 (Monti Recupero, p. 435), ranged along a fissure about 1 M. long; in the lowest of the apertures (197 ft. high) the channel of the lava stream, 16 ft. wide and 23 ft. deep, may be observed. On the return-route we may ride along the whole row; some of the holes are used for collecting snow. We now mount steeply to the *Piccolo Rifugio* (Rifugio Gemellaro; 8202 ft.), a small open hut on the S. verge of the *Piano del Lago*, the shoulder of the mountain.

About 1 hr. from the Piccolo Rifugio (3-3½ hrs. from the Cantoniera) we reach the **Osservatorio** or *Casa Etnea* (9741 ft.; p. 431), built in 1887 on the site of the former *Casa Inglese*, which was erected by order of several English officers at the beginning of the 19th century during the occupation of Sicily. The building is being refitted, but the fine volcanic dust finds its way through the crevices of the walls. Near by is a patch of perpetual snow. The night is spent in the rooms reserved for tourists; the other rooms are closed. — The Osservatorio lies about 1000 ft. below the summit, which is easily reached in an hour, if the sides are free of ashes, by a fairly good path on the W. flank. When the ashes are deep, however, the ascent is very fatiguing, and when the wind is high it is often difficult and sometimes impossible.

The form of the **Crater** undergoes constant alteration (p. 432). At the present time it is in the shape of an ellipse 1650-1950 ft. in width, 2 M. in circumference, and 300-600 ft. in depth. The floor is fissured and slopes in every direction; the abyss within is nearly always clouded by gases and the brink is riddled with vaporous fumaroles. — From the summit the **Sunrise is a spectacle of indescribable grandeur. The top of the mountain is illumined by the morning twilight whilst all below is enveloped in profound obscurity. The sea occasionally presents the appearance of a bank of clouds, the horizon being considerably more elevated than the spectator would expect. Purple clouds indicate the point where the sun is about to appear. Suddenly a ray of light flits across the surface of the water, gradually changing to a golden streak, and then to a segment of a circle, the lower part of which shimmers in an intense purple as it widens. The beaming disk then slowly emerges. The mountains of Calabria still cast their long shadows on the sea. The light gradually descends to the lower parts of the mountain, and the dark violet shadow which the vast pyramid casts over Sicily to the W. deepens; the outlines of the cone and its summit are distinctly recognized, forming a isosceles triangle on the surface of the island. After ¼ hr. the sublime spectacle is over, and the flood of light destroys the effect produced by the shadows. The deep valleys and the precipitous coast alone remain for a time in obscurity. The bay

below Taormina is sometimes lighted up with the most wonderful colours. As the sun continues to ascend new points become visible. The spectator stands at the centre of a vast circle. Towards the N.E. is the peninsula of Calabria, above which masses of clouds frequently hover on the N., giving it the appearance of an island. The Faro of Messina (the town not visible) lies at our feet, the Monti Peloritani appear like insignificant hills, and the Nebrodian range only a degree higher. The highest points of the Madonie range, to the W.N.W., and the Rocca Busambra and Pizzo di Cammarata, to the W., are the only conspicuous points. In winter, when the atmosphere is unusually clear, the sea all around the island is said to be distinguishable, likewise Malta (130 M. to the S.) and even the coast of Africa (215 M. to the S.W.). The greater part of the E. coast of the island is visible; the Lipari islands appear to greet their majestic sovereign with their columns of smoke; and the promontory of Milazzo is seen extending far into the sea.

The WALK ROUND THE CRATER (impossible in a high wind) from W. to E., passing above the N.E. crater (10,170 ft.; p. 435), which continuously belches forth clouds of gas and steam, may be accomplished for about three-quarters of the way without difficulty. On the N.E. rim it is often possible to descend to the bottom; on the N. outer flank, at the beginning of the way to Linguaglossa, the N.E. crater may be ascended. — The descent from the E. side of the main crater to the observatory is rather steep; at the end we pass a fine large fumarole.

On returning from the observatory to Nicolosi we may make a slight digression towards the E., first skirting the walls of the *Torre del Filosofo* (9570 ft.), the traditional observatory of Empedocles, who is said to have perished in the crater. As the building is obviously of Roman construction it was possibly erected on the occasion of the Emperor Hadrian's ascent of the mountain to witness the sunrise. Farther on we reach the upper margin of the **Valle del Bove**, a black, desolate abyss, 3 M. in width, bounded on three sides by vertical cliffs, 2000-4000 ft. in height (left *Serra delle Concazze*, right *Serra del Solfizio*, with the so-called *Balzo di Trifoglietto*, the highest and steepest declivity) and opening towards the E. only. On the W. side it is split into two hollows by a spur. Geologically the Valle del Bove is reckoned as a rift enlarged by explosion (possibly also by glaciers of the ice age) into the present huge chasm; the structure of the mountain is clearly discernible in the walls of this valley, with their countless strata of dark lava alternating with layers of tufa and conglomerate. The traveller should ask the guides to show him the *Monti Centenari* (6025 ft.), two regular cones in the middle of the Valle del Bove, whence an eruption in 1852 proceeded.

The descent to **Zafferana** (1968 ft.; Alb. Etna; motorbus from Catania, see p. 425) is also attractive, especially for geologists, but is rather tiring (5 hrs.). We either traverse the Valle del Bove, skirting the Monti Centenari (p. 439) and the Monte Pomiciaro (1715 m., 5626 ft.; the E. end of the Serra del Solfizio), or (easier) pass round the back (E.) of the Montagnola, then along the S.W. margin of the Valle del Bove, and past the Casa del Vescovo. Excursion from Zafferana into the Valle del Bove, as far as the Monti Centenari, and back, about 16 hrs. (guide 30 *L.*, mule 30 *L.*), to the Monte Zoccolaro (5705 ft.) only, near the Monte Pomiciaro, 8 hrs. there and back (guide 25 *L.*, mule 25 *L.*).

From the upper margin of the Valle del Bove we regain (at the Piccolo Rifugio, p. 438) the route by which we mounted by descending to the right, first gradually, then somewhat abruptly. The steeper portions of the descent are better traversed on foot. Before reaching the plain of Nicolosi we see to the left the scanty remains of the convent of *San Nicòla d'Arena* (p. 429), which was founded in 1156.

39. From Catania to Syracuse.

Railway, 55¼ M., express (through-carriages, see p. 411) in 2-2¼ hrs. (47 *L.*, 32 *L.*, 19 *L.* 10 c.), ordinary train in 2½ hrs. (42 *L.* 50 c., 29 *L.*, 17 *L.*). All trains go on past the Stazione Centrale at Syracuse to the harbour-station (Siracusa Marittima, p. 443, nearer the old town; the expresses start from there also).

The Road (48 M.) runs viâ (18 M.) *Lentini* (233 ft.; see p. 441). — Automobili da Turismo to *Palermo*, see pp. 300, 389; to *Agrigento*, see pp. 347, 383.

Catania, see p. 424. The railway passes under the S. part of the town, stops at (2 M.) *Acquicella*, near the cemetery, and intersects the *Piana di Catania*, the *Campi Laestrygonii*, which Cicero extolled as the richest part of Sicily ("uberrima pars Siciliae") and which are still regarded as the granary of the island.

5 M. *Bicocca* (p. 383), junction for Agrigento and Palermo (R. 30). — Before reaching (10 M.) *Passo Martino* we cross the *Simeto*, on the S. bank of which lay the ancient town of *Symaethus*, to which belonged a large necropolis discovered in the Tenuta Turrazza here. Farther on we cross the *Gornalunga*, which joins the Simeto lower down. In winter the whole plain is frequently under water. Malaria prevails in the lower parts in summer. The railway traverses the hilly ground. Tunnel.

15 M. **Valsavoia** (151 ft.).

From Valsavoia to Caltagirone, 41½ M., railway in 2½ hrs. (32 *L.* 50, 22 *L.*, 13 *L.* 10 c.). — On the left lies the Lago di Lentini (p. 441).

8¾ M. *Scordia* (426 ft.; Alb. Roma), noted for its oranges. Motorbus N.W. to (9½ M.) *Palagonia* (656 ft.; Alb. Corona d'Italia), a small town mentioned in antiquity, once the property of the naval hero Roger Loria. About 4½ M. to the W. of it, near *Favarotta*, is the **Lacus Palicorum** (*Lago dei Pàlici* or *Lago di Naftà*), generally c. 500 ft. in circumference and 13 ft. deep in the middle. In dry seasons it sometimes disappears entirely. Two apertures (*fratres Palici*) in the centre emit carbonic acid gas with such violence that the water is forced upwards to a height of 2 ft. and the whole surface is agitated as if boiling. Small birds are suffocated in

attempting to fly too near the surface across the lake, and horses and oxen experience difficulty in breathing as soon as they enter the water. The ancients regarded the spot as sacred. The Dii Palici were believed to be sons of Zeus and the nymph Thalia. A temple was accordingly erected here, to which the pious flocked from all quarters, but every vestige of it has now disappeared. At no great distance from this spot, on the rocky plateau now known as *'I Cavoni'*, Ducetius (comp. p. xl) founded the town of *Palica* in 453 B.C., but it seems to have been destroyed shortly afterwards by the Syracusans.

13½ M. *Fildidonna* (1063 ft.). — 18 M. *Militello* (1532 ft.) was rebuilt after the earthquake of 1693; in the church of San Giovanni is a portrait in relief of Pietro Speciale, by Francesco Laurana, and in Santa Maria Nuova there is an altar of the school of Andrea della Robbia. — 20½ M. *Minéo*. The village, 7 M. to the N.W. (motorbus), was the ancient *Menae*, founded by Ducetius and taken by the Saracens in 840. — 25½ M. *Vizzini-Licodia* (1893 ft.), whence a branch-line runs S. to Giarratana (p. 386) viâ (2½ M.) the little town of *Vizzini* (2031 ft.; pop. 18,750); the churches of Matrice and dei Cappuccini each contain two paintings by Filippo Paladino, while the church of the Minori Osservanti has a statue of the Virgin by Gaggini (1537) and a Madonna by Antonello da Saliba (1509). — 33½ M. *Grammichele* (1706 ft.; Alb. Roma), a small town of 23,150 inhab., built in the 18th cent. in the form of a spider's web.

41½ M. **Caltagirone** (1680 ft.). The town (1998 ft.; Alb.-Rist. Trinacria), 1 M. to the W., is regarded as the most civilized provincial town in Sicily (32,850 inhab.). It was founded by the Saracens on the site of an earlier settlement. Almost the whole town was rebuilt on a uniform plan in the 18th cent., after the earthquake of 1693, and now possesses a fine promenade (Villa) and market-place, whence a lofty flight of steps ascends to the old *Castle*, with the *Ex-Matrice* (view from the campanile). The churches of *San Giacomo*, *San Salvatore*, *San Domenico* (these three near the market-place), and *Santa Maria di Gesù*, ½ M. to the S.E. of the town, contain various works by the Gaggini. The *Museo Civico* in the Municipio (in the market-place) contains antiquities from the environs (where a Sikelian and an archaic Greek settlement are known to have existed), also modern majolica and terracottas (pottery is the staple commodity, and the traveller may purchase very realistic, well-executed figures of Sicilians and Calabrians in their national costumes). The town commands a magnificent panorama. — Motorbuses run S. viâ (13½ M.) *Mussolinia*, a new agricultural settlement, and *Biscari* (22½ M.; p. 385) to *Vittoria* (28½ M.; p. 385); S.W. viâ *Niscemi* to *Gela* (26¾ M.; p. 384); N.W. to *Piazza Armerina*, see p. 382.

The Syracuse train now approaches the *Lago di Lentini* or *Biviere*, which in antiquity had a circumference of only four stadia or about 800 yds., though now it is the largest permanent lake in Sicily, with a circumference varying between 9½ and 12½ M. The enlargement is due to the influx (probably caused by an earthquake) of the river Trigona. The lake is much swollen in winter, when it is frequented by countless waterfowl, while in summer its exhalations poison the atmosphere (Lentini is therefore to be avoided as a sleeping-place).

18 M. **Lentini** (85 ft.). The town (233 ft.; Alb. Centrale), with 24,000 inhab., is about ⅔ M. to the S.

The ancient *Leontini*, one of the earliest Greek settlements in Sicily and the only one not on the coast, was founded, simultaneously with Catana, in 729 B.C. by Chalcidians from Naxos, on the site of a fortress of the Sikeli. In the 6th cent. B.C. the town became subject to the Doric Syracusans. At the beginning of the Peloponnesian war the inhabitants,

by means of Gorgias, the great orator and sophist, who was a native of Leontini (483-375), persuaded the Athenians to intervene in the quarrels of the Sicilians. The town was taken by Marcellus in 214. Under the Romans it was of little importance. It appears to have lain to the S.W. of the present town. The Saracens gained possession of it at an early period (847). The town and castle were almost totally destroyed by the earthquake of 1693.

A road ascends in long windings from Lentini to (2½ M.; motorbus) *Carlentini* (620 ft.), a small town with 9250 inhab., founded by Charles V. (whence the name). — The motorbus goes on to *Sortino*, whence a visit may be paid to the cave-town of Pantalica (p. 386).

We now turn to the E. towards the coast, following the valley of the *San Leonardo* (the Terias of the ancients). This river, now an insignificant stream in a shallow valley bounded by limestone hills, was down to the 12th cent. navigable for sea-going vessels as far as Lentini. It bends to the left and flows through the *Pantano di Carlentini*, an extensive marsh which is being drained by means of canals in order to render it cultivable.

23½ M. *Agnone* (134 ft.). The line skirts the lofty coast, crossing the valley of the *San Calògero* by a new bridge of eleven arches (1928; 240 yds. long). — 31 M. *Brúcoli* (160 ft.). At the mouth of the *Porcheria* (the ancient Pantacyas) lay *Trotilon*, one of the earliest Greek settlements in Sicily. — We descend in a wide curve, passing numerous salt-works (p. 355). The snow-white pyramids of piled-up sea-salt, some protected by tiles, are frequently seen farther on also.

35 M. **Augusta** (49 ft.; Alb. Modernissimo, 13 beds at 6-10 *L.*), a fortified seaport in a situation similar to that of Syracuse, with 18,200 inhab., was founded by Frederick II. in 1232, and peopled with the inhabitants of Centuripe (p. 382), which was destroyed in 1233. It occupies the site of the ancient *Xiphonia*. The town was conquered and destroyed several times in the middle ages. In 1676 it was taken by the French, and Duquesne here defeated De Ruyter, who had been sent by the Dutch Republic to the assistance of Spain. De Ruyter died of his wounds the same day at Syracuse. In 1693 the town was severely damaged by the earthquake.

The railway follows the coast. On the height is an airship hangar. In 1911 the natural harbour near Augusta was used as a naval base for the campaign in Tripoli. The *Megarean Bay* of antiquity, extending from the *Capo Santa Croce*, to the E. of Augusta, to the *Capo Santa Panagia* near Syracuse, was bordered with a number of towns. Here from N. to S. lay *Xiphonia* (see above), *Megara Hyblaea*, and *Alabon*.

39 M. *Megara Iblea* is so called from the site of *Megara Hyblaea*, which lies about ⅔ M. to the S., beyond the Fiume Cántera. The latter was founded in 728 B.C. by Megarean colonists, destroyed by Gelon in 482, but re-erected after the Athenian and Syracusan war as an outlying fort of Syracuse.

Beneath the foundations of an archaic temple (6th cent. B.C.) the remains of the fortifications of a neolithic settlement were also brought to light. About 20 yds. to the N. is the rock bed of another temple, and 220 yds. further the remains of an early-Greek house.

On the hills to the right lies the small town of *Melilli* (985 ft.; Alb. Centrale; motorbus from Priolo station in ½ hr.), with numerous Sikelian tombs. The famous Hyblaean honey was produced here. A well-attended festival is held at Melilli at the beginning of May in honour of St. Sebastian. — 43½ M. *Priòlo-Melilli* (see above), near the village of Priolo. To the left, connected with the mainland by a narrow isthmus (with salt-works), is the peninsula of *Magnisi*, the ancient *Thapsus*, well known in connection with the Athenian campaign. The Athenian fleet lay to the N. of the isthmus. At the N. point, near the lighthouse, are numerous tombs of the earliest Sikelian period.

About 1½ M. from Priolo, and visible from the railway (left), stands the *Torre del Marcello*, probably the remains of a tomb, but commonly reputed to be a trophy erected here by Marcellus on the site of his camp after the conquest of Syracuse.

To the right appears the hill with the village of Belvedere and the signal-station (p. 456). The train now skirts the *Trogilus*, the bay where the fleet of Marcellus lay, and approaches the terrace which extends from Belvedere to the E. and bore the N. Dionysian town-wall (p. 456). It crosses the wall and beyond (49¾ M.; station) the ravine of *Santa Panagía*, at the foot of which are important tunny-fisheries ('tonnara', comp. p. 480), runs eastwards to *Capo Santa Panagía*, and then along the E. slope of the terrace, finally through a deep cutting. We do not emerge from the rocks until just before reaching Syracuse. To the left we have a fine view of the sea and the island town. Then, to the right and left, appears the modern town.

54 M. *Syracuse* (Stazione Centrale), 55¼ M. *Siracusa Marittima*.

40. Syracuse.

Arrival. By Railway. The main station, *Stazione Centrale* (Pl. B 4; restaurant), is in the W. suburb; cabs, see p. 444. — The harbour station, *Siracusa Marittima* (Pl. CD 6), to which the trains from Messina run on (see p. 440), is nearer the hotels on the island; pedestrians reach the Piazza Mazzini (Pl. DE 6) by the ferry close by. — The station for the light railway to Floridia and Ragusa (Staz.: Pl. AB 4) lies nearly opposite the Stazione Centrale, on the other side of the line to the harbour.

By Sea. The steamers from Egypt and Naples anchor in the Porto Grande (Pl. A-D 6-9); embarkation or disembarkation by tender 7 *L.*, luggage taken to the cab 4 *L.*, over 20 kg. (44 lb.) 10 *L.* The steamers for Tripoli lie to at the Molo Zanagora (Pl. DE 7), near the Porta Marina, the mail-steamers for Malta at the quay (Pl. CD 6) near the Stazione Marittima.

Air Services, see pp. 298, 498.

Hotels. On the Mainland: **Grand-Hôtel Villa Politi* (Pl. a, E 1; ferry, see p. 444), finely situated, with garden in and around the Latomia de' Cappuccini (p. 457), 100 beds at 30-60, B. 8, L. 27, D. 35, P. from 75 *L.*,

**Villa Maria* (Pl. c, D 2; Swiss management), opposite (S.) the Villa Landolina (p. 458), in the Borgo Santa Lucia, with garden, 50 beds at 25-35, B. 8, L. 25, D. 30, P. 60-70 *L.*, both also suitable for a long stay, open Oct.-May only. — On the Island: **Hôtel des Etrangers* (Pl. b, E 8; Swiss management), in a fine situation on the W. side, near the Fountain of Arethusa, 80 beds at 24-40, B. 7, L. 25, D. 30, P. 52-85 *L.*, open Oct.-June; *Grand-Hôtel* (Pl. d; E 6), Piazza Mazzini, close to the busy harbour, 60 beds at 20-45, B. 6, L. 22, D. 27, P. 70-90 *L.*, open all the year round. — Second class (all plain), with frequented restaurants: *Cavour Palace* (Pl. e; E 5), Via dei Mille, 50 beds, well spoken of; *Vermouth di Torino* (Pl. g, E 7), Via Maniace 10, to the left of the museum, 15 beds, good; *Bristol-Firenze* (Pl. f; F 7), Via Roma 73, 30 beds at 9 *L.*, very fair; *Savoia* (Pl. h; E 7), Piazza Archimede; *Bengasi*, Via Roma 112, opposite the old post office (Pl. F 8), 18 R. at 8-15 *L.*, very fair; *Orientale*, Piazza Pancali (Pl. E 6), 58 beds at 9-11 *L.*, well spoken of; *Internazionale* (Pl. k; E 7), Via Ruggero Settimo 3, 20 beds at 10-13, P. 25-35 *L.*; *Centrale*, at the corner of the Via Savoia and Via Ruggero Settimo (Pl. E 6), 30 beds at 10 *L.*; *Roma* (Pl. i; F 7), Via Roma 64, behind the cathedral, 60 beds at 6-7 *L.*

Restaurants. *Vermouth*, *Bengasi*, *Savoia*, *Firenze*, etc., see above; *Mortellaro*, Via Savoia, at the Porto Piccolo (Pl. E 5). The wine and fish of Syracuse are famed. The finest sorts of wine are *Moscato* and *Isola Bianco*. — **Cafés.** *Spinoccia*, *Minerva*, both in the Via Minerva, *Nazionale*, Via Maestranza 7, all three close to the Via Roma.

Post Office (Pl. E 5), Via dei Mille (opened in 1929); old office (Pl. F 8), Via Roma, in the business quarter. — Police Station at the Prefettura (Pl. F 7), Via Roma. — Banks. *Banca d'Italia* (Pl. E 7), Piazza Archimede; *Banca Commerciale*, Via Venti Settembre 21 (Pl. E 5, 6). — Theatres. *Teatro Comunale* (Pl. F 7, 8), Via Roma; *Teatro Epicarmo* (Pl. EF 6), off the Via Mirabella; *Marionette Theatre* (chivalric plays; comp. p. 311), front seat 2 *L.*

Cabs. With one horse from the Stazione Centrale to the town 3 *L.* (at night 5 *L.*); from the Stazione Marittima 2½ (4) *L.*; from the Stazione Centrale to the Borgo Santa Lucia 5 (7) *L.*, to the Villa Politi 6 (8½) *L.*; trunk weighing over 20 kg. (44 lb.) ½-1 *L.* — Drive in the town 2 *L.* (at night 3 *L.*); to the Euryelus 25 *L.*, there and back 35 *L.* — By time: for the first hour 10 *L.*, each addit. ½ hr. 4 *L.*, ½ day (in the lower town) 35 *L.*, whole day (including the Euryelus) 50 *L.* — With two horses double fare. — Motor Cabs three times the fare above, or, by the hour, four times or 3 *L.* for 1 km. — Automobili da Turismo to Palermo or Agrigento, see pp. 300, 383, 389.

Boats. Per hour 6 *L.*, with two rowers 12 *L.*; same charges after sunset. To the Cyane Fountain (p. 460) and back with two rowers 30 *L.* — To and from the steamers, see p. 443. — Ferry between prescribed points (e.g. from the Stazione Marittima to the Piazza Mazzini 20-30 c., from the island through the Porto Piccolo to the Borgo Santa Lucia, 50 c.); pedestrians thus effect a considerable saving of time. — To the coast of the Achradina, see p. 459.

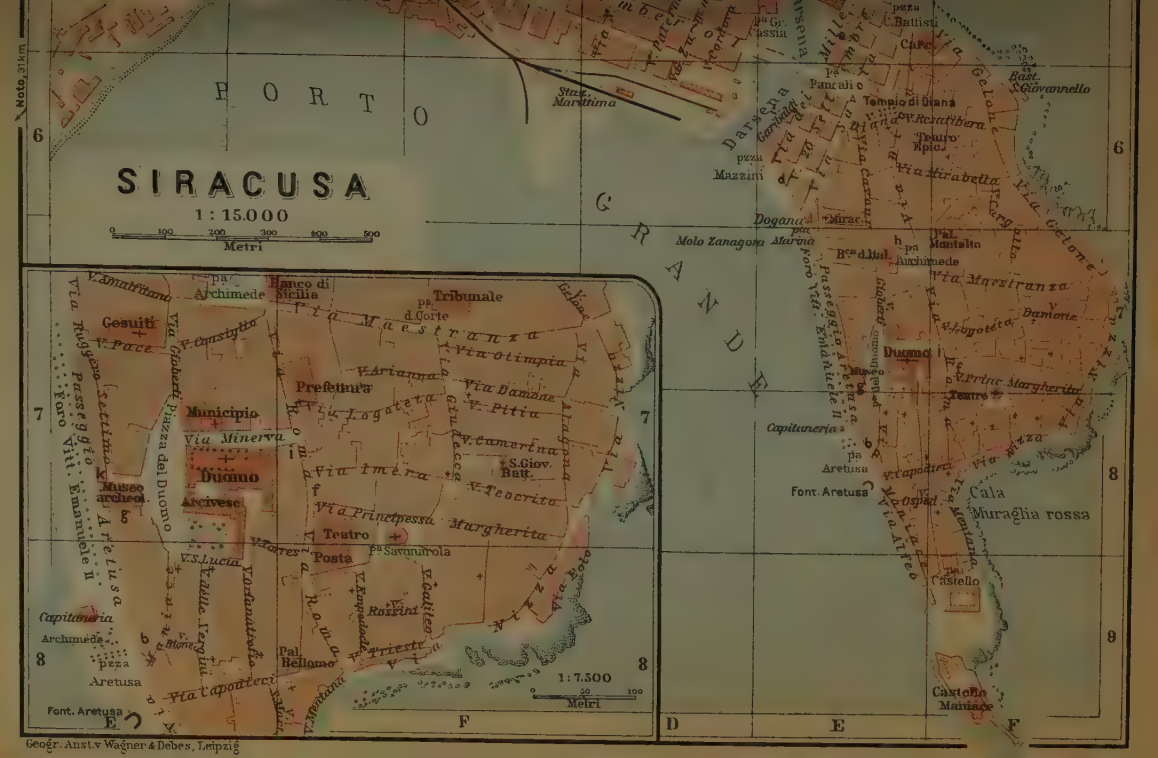
Sea Baths at the Foro Vittorio Emanuele (Pl. E 7, 8); good bathing also on the other side of the Porto Grande (sailing-boat 10 *L.*).

Steamers of the *Sitmar* to Naples, see p. 297; of the *Gasan* (to Malta) and of the *Citra* (to Malta and Tripoli), see pp. 488, 498.

Travel Agencies. *G. Bozzanca & Figlio* (*C.J.T.*; p. xvi), Via Savoia 88; tickets (also for Malta, Alexandria, and Naples); inquiry office; tourist parties organized in spring. — Tickets for Tripoli obtained from *Boccadifuoco*, Piazza Mazzini 4.

The **Climate** of Syracuse, to which Cicero's description quoted at pp. 302, 303 especially applies, is mild, equable, and dry. The temperature of both summer and winter is moderated by the proximity of the sea, but the city is exposed to all the winds that blow.

Catania, 73 km
A
B
C
D
E
F
Catania
Euryelos
Acquedotto
Lat. Casale
Cimitero vecchio
Latomia dei Cappuccini
Cappuccini
Cala dei Cappuccini
V. Troja
Grotta
Latomia Venera
Latomia del Paradiso
Teatro Greco
S. Nicolò
S. Giovanni alle Catacombe
Campo Sportivo
Villa Landolina
S. M. di Gesù
C. S. Giuliano
Ara di Jerone II
Anfiteatro Romano
S. Lucia
Corso Dionisio II G.
S. Lucia
Sepolcro
C. Poggetta
Via Noto
V. Modica
Ostaletta
V. Cattanissetta
Via Trapani
Via Girgenti
G. Privitera
Cala d. Sc. Tondo
Scoglio Tondo
Noto
Teatro
Arsenale Greco
Stazione Centrale
Staz.
pzza Libertà
Floridia, 11 km
Floridia
Ginnasio
1
2
3
4


SIRACUSA
1 : 15.000
Metri
PORTO GRANDE
Staz. Marittima
Darsena
Dogana
Molo Zanagora
Mirac
Pal. Maniaci
Archimede
Via Maestranza
Via Otimpia
Via Damone
Via Logoteta
Via Minerva
Via Imera
Via Princ. Margherita
Via Mazza
Via Capodieci
Via Mirabella
Via Cavour
Via Gelone
Via Roma
Via Trieste
Via Amalfitana
Via Elorina
Via Teocrito
Via Piazza
Via Nizza
Via Rizza
Via Malta
Via Algeri
Via Catalfo
Via Lido
Via Montana
Via Apollonio
Via Tisia
Via Archimede
Via Gargallo
Via Cadorna
Via Mameli
Via Alfeo
Via Ortigia
Via Tolone
Via Tevere
Via Gaetani
Via Tisia
Via Ruggero Settimo
Via Gilberti

CLASSICAL PLAYS in spring, see p. 454; raised prices in the hotels, etc.

CHIEF ATTRACTIONS. If the traveller has one day only at his disposal, he should devote but a few hours to the modern town (Cathedral, Museum, Fountain of Arethusa and the grounds adjoining it on the N., see pp. 448 seqq.), while the rest of the day may be spent in the ancient city. He should not omit to visit the Greek Theatre at sunset. The chief points of the ancient town (which may be visited by carriage in 3-4 hrs.; the Euryelus requires 3 hrs. more; motor tours in spring) are the Latomia dei Cappuccini (p. 457), San Giovanni, with its crypts and catacombs (p. 458), the Amphitheatre, the Altar of Hiero, the Ear of Dionysius (pp. 453, 454), the Grotta dei Cordari (p. 454), and the Greek Theatre, with the Nymphaeum and the view from it (p. 454). Two days at least should, however, be devoted to Syracuse if possible, and in this case an excursion may be made to the Fountain of Cyane (p. 460). In the cool season some pleasant walks may be taken in the neighbourhood, and with the aid of the map and the following directions the most interesting points may be found without a guide. Good wine is obtained in the numerous osterie.

Syracuse (16 ft.), Italian *Siracusa*, once the most important town in Sicily, and indeed the largest of all the Hellenic cities, is now a provincial capital of 46,000 inhab. and an archiepiscopal see. The greater part of the town is situated on an island separated by a narrow canal from the Sicilian mainland, on which is a suburb which has grown up round the railway station. In the height of its prosperity Syracuse covered a large tract of the lofty coast to the N.W. The bay to the W. of the town is the *Porto Grande*, possibly the best and largest natural harbour in Italy; the entrance, between the S. end of the island and the opposite promontory, the ancient *Plemmyrium*, is 1300 yds. wide. The N. bay is known as the *Porto Piccolo*. The monuments of its brilliant past, the broadly-outlined landscape, with the barren plateau and spacious bays, the bare cliffs and verdant latomiae, and the peculiar sunset effects combine to render Syracuse one of the most interesting places in Sicily.

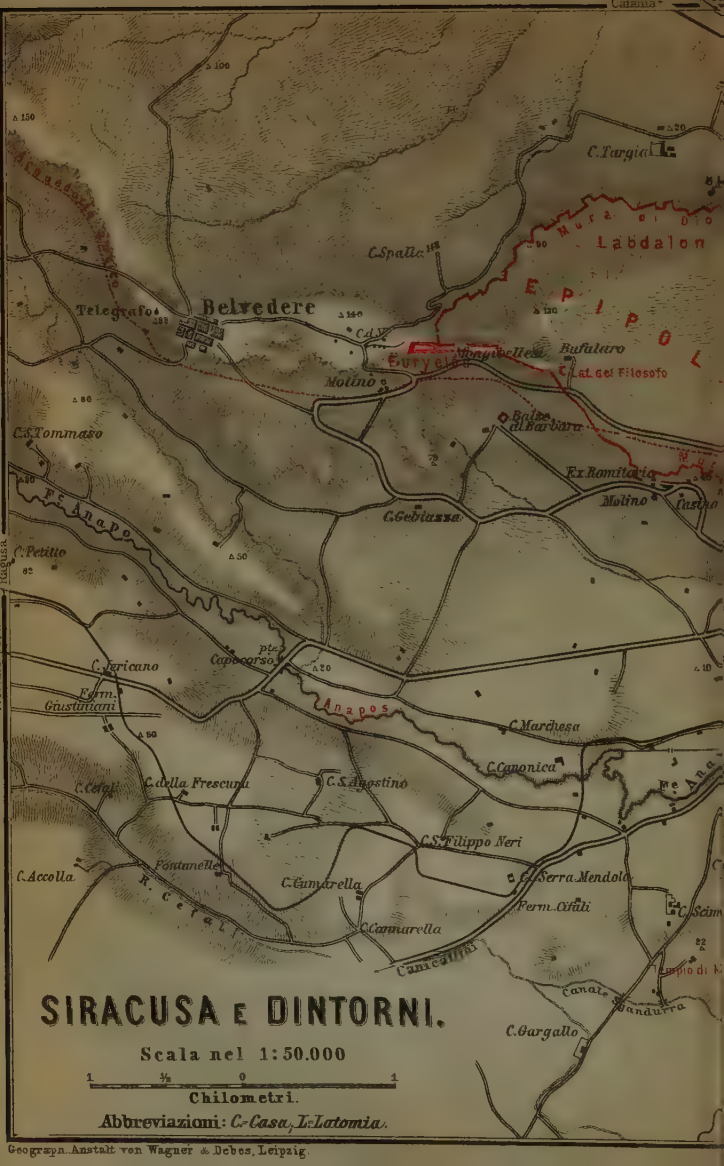
According to tradition, Syracuse was founded in 757 or 734 B.C. by Corinthians under Archias on the island of *Ortygia*, where a Chalcidian settlement had probably been established at an earlier period. It rose so rapidly to prosperity that by 664 it founded colonies of its own. The final issue of the lengthy contests between the nobles and the people was that *Gelon*, the tyrant of Gela, took possession of the town in 485. He transferred his residence hither, fortified both the town and the ridge of hills to the N. of it, and from here extended his supremacy over Eastern Sicily. His victory in conjunction with *Theron* of Acragas over the Carthaginians at *Himera* in 480 (p. xl) marked the beginning of renewed prosperity for Western Greece, whose fortunes were henceforth closely interwoven with those of Syracuse for many years. After his death in 478 Gelon was revered as a demigod and the 'second founder of the city'. His brother *Hiero I.* (478-467), also an energetic ruler and clever politician, defeated the Etruscans (pp. xl, 122) near Cumae; at his court flourished the leading Greek poets *Aeschylus*, *Pindar*, *Simonides*, *Epicharmus*, and *Bacchylides*. Thrasybulus, Hiero's youngest brother, succeeded him in 467, but was banished from the city the following year.

In 415 B.C. Syracuse was drawn into the final struggle between Athens and Sparta. The unfortunate Sicilian expedition of the Athenians has been described in detail by Thucydides, who observes that "this was the most important event in Greek history". The Athenians, whose aid had been invoked by the Egestans, sent a fleet of 134 triremes to Sicily under

Alcibiades, who was soon recalled, *Nicias*, and *Lamachus*, hoping to extend their supremacy over the western Mediterranean. In the summer of 414 they occupied the loftily situated *Epipolae* (the N.W. suburb), erected a rampart (*Labdalon*) on the N. side, and endeavoured to cut off Syracuse by a double wall which was commenced at a circular fort in the centre of the plateau and was pushed on towards the great harbour on the S. and the Trogilus bay on the N. (comp. the adjoining map). Just before the completion of the N. section, however, the Spartan *Gylippus*, who had landed at Himera with a relief force, made his way through to the Syracusans, captured Labdalon, and cut off the Athenians' communication with the Trogilus bay by erecting a transverse wall. In 413 he gained possession of the *Plemmyrium*, the promontory opposite Ortygia (to the S.), which had been occupied by Nicias to protect his fleet in the great harbour. The Athenians defeated the Syracusan fleet off the harbour and erected a trophy on the small island of La Galera below the Plemmyrium, but in another naval battle the Syracusans were victorious. On the arrival of *Demosthenes* with an Athenian reinforcement of 70 triremes the besiegers made an unsuccessful night-attack on the Syracusan transverse wall from the N.W. Despite his serious losses and the outbreak of disease among his troops, Nicias was unwilling to raise the siege. The retreat was finally determined on, but was delayed at the last minute by the superstitious Nicias, on account of an eclipse of the moon (Aug. 27th, 413). After another naval success, the Syracusans enclosed their harbour by a series of vessels, anchored and connected by chains across the entrance, and there ensued a final conflict between the triremes, which were scarcely capable of being manœuvred in the narrow harbour. The Athenians were overpowered and tried to fight their way through to the Sicilian plateau, but at *Floridia* (p. 386) they found the pass obstructed and were compelled to return to the coast. Demosthenes was captured with 6000 men, and Nicias surrendered on the *Assinarus*, near Noto. The generals were executed, and the prisoners languished for eight months in the Latomiae, after which the survivors were sold as slaves, with the exception of a few who are said to have been set at liberty on account of their skill in reciting the pathetic verses of Euripides.

A few years later the city was threatened by the Carthaginians. This danger was the occasion of the rise of *Dionysius I.*, who presided over the fortunes of the city with great ability from 406 to 367. Himilco, who besieged the city from the Plemmyrium and the Olympieum, was driven aawy by a pestilence in 396. Dionysius then engaged the Carthaginian allies and built a powerful fleet. Syracuse was provided with new fortifications, advanced far inland, and with its temples, treasuries, arsenals, and forts became the magnificent residence of the most powerful Greek prince of the age, whose sway embraced the greater part of Sicily and whose influence played no small part in the affairs of Greece itself. His feeble son *Dionysius II.* was banished in 356 by his uncle *Dion*, the friend of Plato, and again, after his return to the city on the assassination of Dion (in 354), by Timoleon in 343. The latter re-established the republic and introduced new Greek colonists in the hope of strengthening the declining power of Greece in the West.

In 317 the tyrant *Agathocles* from Thermae (Termini) usurped the supreme power. Whilst he was besieging Carthage Hamilcar attacked Syracuse (310), whereupon an arrangement was made with the Carthaginians and Agathocles ruled as king of Sicily and his sway extended to Lower Italy also. On his death in 289 a republican government was re-established at Syracuse, but in 288 it fell into the hands of the tyrant *Hicetas* (288-279). In 278 King *Pyrrhus* of Epirus, son-in-law of Agathocles, conquered nearly the whole island. On his departure in 276 the general *Hiero II.* became king, and under him Syracuse enjoyed its last period of prosperity (275-216). *Theocritus*, the father of bucolic poetry, and *Archimedes*, the mathematician, both natives of Syracuse, were among the eminent men who lived at his court. In the First Punic War Hiero



Geograph. Anstalt von Wagner & Debes, Leipzig.

Tº S. Panagia
S. Panagia Staz.
Scala Greca
Hexapylon
Hekatompedon
C. Bonanno
C. Annini
V. Gargallo
C. Castolentini
C. Ligreci
C. Moscuzza
Vigna del Palazzo
C. Novantieri
Grotta santa
NEAPOLIS
Galermi
Temenite
Nuova C. d'Acqua
Necropoli
Porta del Fusco
C. Santoro
Cimitero com.
Tempio Proserpina
Tentrogreno
Anfiteatro
Edifizio Rom.
S. Lucia
Piccoli Tagli
Casale
Sepolcri
S. Giovanni
Scala
Cimit.
Cappuccini
Spunione
C. Fusco
Necropoli antica
S. Nicolò
Staz.
Ginnasio Rom.
Porto Piccolo
Lysimeleia
Staz. Marit.
Tempio di Minerva
Font. Aretusa
SIRACUSA
C. S. Daniele
Anapo
Anapos
Pte Grande
Olympieion
I. due Frazzi
Salina di Siracusa
Pte Caderini
PORTO GRANDE
Castello
Noto, 28 km

soon went over to the side of the Romans, whose faithful ally he remained for the rest of his life. *Hieronymus*, Hiero's grandson and successor, allied himself with the Carthaginians, and after his assassination in 215 the city was held by Carthaginian agents. It was therefore besieged by the consul *M. Claudius Marcellus* in 214, and was defended against his attacks on the N. and from the sea by Archimedes, with his instruments of war. During the celebration of a festival in 212 some of the Romans scaled the walls of *Tyche* (by the Trogilus harbour) and captured the *Hexapylon*, which had been erected by Dionysius, with the result that *Neapolis* and the *Epipolae* also fell into the hands of Marcellus. The besieged now concentrated on the defence of the *Achradina* and while their attention was thus engaged, a traitor enabled a Roman vessel to land its crew on the island of Ortygia, near the fountain of Arethusa. The city was plundered, and Archimedes was slain by a soldier. The island was again separated from the mainland and was handed over to Roman colonists, while the Syracusans were forbidden to inhabit it. After the enormous booty, comprising valuable works of art, had been conveyed to Rome, Syracuse sank to the condition of a Roman provincial town, though Cicero, indeed, described it as the "largest of Greek, and the most beautiful of all cities". Augustus repeopled it with a new colony. The *Apostle Paul* spent three days at Syracuse on his journey to Rome, and, according to tradition, St. Marcian, despatched from Antioch by St. Peter, founded the first Christian community here in the year 44.

In the 6th cent., under *Belisarius* (p. xlii), Syracuse was temporarily the capital of the island, and in 663-668 it was even the seat of the Byzantine emperor *Constantius IV*. It was conquered in 878 by the Arabs and in 1085 by the Normans, but remained at this period of no importance. In 1837 the Bourbon government transferred the prefecture from Syracuse to Noto, but in 1865 the city again became the capital of a province and with the occupation of Libya in 1911 its trade began to revive, as is indicated by the renewed building activity on the mainland.

A few only of the attractions of Syracuse are on the island of *Ortygia*, which to-day, as in the time of the Greeks, contains the closely-built old town, which formed but a small part of the vast municipal area of antiquity. Large shrines and more recent quarters of the ancient city were enclosed within frontier-walls, still traceable for the most part.

I. The Original City (Ortygia).

From the Stazione Centrale (Pl. B 4) the Via Francesco Crispi leads to the large Piazza del Foro (Pl. C 5; comp. p. 453), where, within a walled-in depression, some scanty relics of part of the Greek *Market Place* (Agora; comp. p. 452) have been exposed. Following the broad Corso Umberto Primo in the same direction, through a new quarter, we reach the *Dársena* (Pl. DE 6,5; 10 min. from the railway station), the canal separating the mainland from the island of Ortygia.

From the S.E. angle of the Piazza Pancali (Pl. E 6), on the opposite bank, we follow the Via Savoia to the right, then the Via Diana (p. 451) to the left for a few paces, and turn again to the right into the Via Cavour (Pl. E 6), the westernmost of the two long streets intersecting the town. The Via Gioberti, continuing the Via Cavour, brings us to the Piazza del Duomo (Pl. E 7), bounded on the N. by the picturesque baroque façades of the

Municipio (17th cent.), the *Palazzo Beneventano del Bosco* (opposite; with a fine courtyard of the 18th cent.), and the cathedral.

The ***Cathedral** (*Duomo;* Pl. E 7), also known as *Santa Maria del Piliero* or *S. M. delle Colonne*, was built in the 7th cent. into the *Temple of Athena*, a Doric structure of the classical period (2nd half of the 5th cent. B.C.), extolled by Cicero in his speech against Verres (ii, iv, 122) by reason of its beauty and sumptuous decorations. This temple, obviously in good preservation in Cicero's time, rested on a basement of three steps and was surrounded by thirty-six columns (6×14), each 26 ft. high and 6½ ft. in diameter (at the bottom); the length of the building was 183¾ ft., the width 72 ft. When the Christian church was built the floor was lowered to the next layer of stone, below the level of the temple colonnade, arches were cut out of the cella walls, the side colonnades were filled in to form the aisle walls, the pronaos was removed to make way for the apse, and the entrance hall of the church was built into the rear of the temple. As the result of a careful restoration by Prof. Orsi (see below) in 1909-27 the church, which had undergone alterations in the 17th cent. (addition of chapels to the S. aisle and enlargement of the choir) and in 1728-57 had received its fine, boldly articulated baroque façade by Pompeo Picarale of Syracuse, now presents the simple but noble appearance of the 12th cent., which conforms well with the antique portions. Externally, twelve columns with capitals, architrave, and triglyphs are visible; inside we see ten columns in the left and nine in the right aisle, also the two columns of the opisthodomus between the antae of the cella wall, which are now incorporated in the entrance-wall.

The font in the *Baptistery* at the beginning of the right aisle, formerly in San Giovanni (p. 458), consists of an antique marble cratera with traces of a Greek inscription, borne by bronze lions. The altar of the *Cappella di Santa Lucia*, near by, contains a silver statue of the saint, 5 ft. high (17th cent.), which is shown five times a year. Next to this is the *Cappella del Sacramento* (17th cent.). The *Cappella del Crocifisso*, at the end, contains paintings by the school of Antonello da Messina. In the left aisle are four statues by Antonello Gaggini and his school (two St. Lucias, a Madonna, and a St. Catherine).

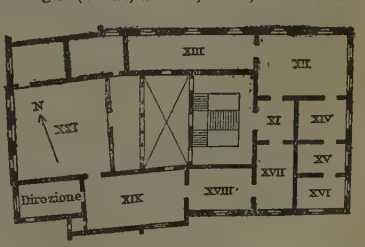
The ***Archaeological Museum** (Pl. E 7; state-owned), nearly opposite the cathedral, is an admirably arranged collection, open daily (9-3 from Oct. to June, 8-2 in July, Aug., and Sept., on Sun. 11-2; adm. free). Prof. Paolo Orsi is the director of this museum and of the Sovrintendenza alle Antichità di Sicilia (in the Palazzo Bellomo, p. 450). Illustrated guide 12 *L.* (1929).

Ground Floor. Room I. To the right: Christian inscriptions, including one of the 5th cent. (left wall; labelled) with a mention of St. Lucia; *Sarcophagus of Valerius and Adelfia (4th cent. A.D.), found in the catacombs of San Giovanni (p. 458), with scenes in relief from the Old and New Testaments and a medallion-portrait of the buried couple. Window-wall: in the centre, a Byzantine capital (marble); clay lamps and other tomb-offerings from Syracusan catacombs. — The adjoining Room II (closed at present) will contain Roman mosaics. — In the first room on the left, Room III, by the

left wall, Greek inscriptions, from stelae and dedications: left, 16109, 6489. Dedicatory inscriptions of Gelon II. and Hiero II., 735. Upper part of a stele, in the form of a Doric capital, with archaic inscription, from Megara Hyblaea. Room IV. Sarcophagi and cinerary urns from Syracuse, Megara Hyblaea, and Centuripe; a large sarcophagus, dating from the 6th cent. B.C., with egg-and-dart moulding. — Room V. Architectural fragments; in the middle, 916, 37379. Telamon and caryatid from the Greek theatre; 20087. Upper part of a stele in the form of a temple; 34806. Side-panel, with palm-leaf decoration, of the large altar of the archaic temple of Athena (comp. p. 448), which Prof. Orsi has found near the later temple; by the wall to the left, 901. Hellenistic Corinthian capital, with traces of painting, placed on top of No. 12247, *Ionic pillar-capital from Megara Hyblaea (end of the 6th cent. B.C.); above, lions' heads (waterspouts), some from the temple of Athena. In a glass-case are terracottas with fine embossed work. — Room VI. Roman portrait-statues. Also, by the right wall, Hellenistic statues of Pluto (No. 21686) and Hygieia (No. 21687). In the centre, fine fragment of a statue of an ephebus (No. 23624; 5th cent. B.C.); richly decorated sarcophagi of terracotta from Gela (6-5th cent. B.C.). By the exit, Aesculapius (No. 696), a Hellenistic work. Fine view from the balcony. — Room IX (adjacent on the right). Bronzed cast of the charioteer of Delphi (5th cent. B.C.). — Room VII. Greek sculptures. Near the entrance, Egyptian seated figure of the 7th cent. B.C. On the back wall, 836. Very early and much damaged relief from Megara Hyblaea, representing a kneeling warrior. Farther on, to the right, 693. *Head of Zeus*, found near the Altar of Hiero; 837. Greek tomb-relief of a boy and a man (lower half). By the right wall, square base with reliefs, from the theatre. — Room VIII, to the left of Room VI, contains the *Venus Landolina*, with a dolphin by her side, a copy of the 2nd cent. A.D. of an excellent Hellenistic statue, preserved almost entire except for the head and the right forearm; it was discovered in 1804 by Saverio Landolina (comp. p. 458) in a niche of a nymphaeum.

Pianterreno

First Floor. The landings and gallery of the staircase, the vestibule (Room XI), and the rooms to the right (XVII, XVIII, XIX) are devoted to the unique *Early Historic Collection*, mainly composed of clay vessels, flint knives, and bronze weapons, by means of which it is possible to follow the development of Sikelian civilization, under Aegean and Greek influences, from the 15th to the 5th cent. B.C. Room XIX contains also the *Antiquarium*, consisting of two glass-cases with small objects of various periods and two more with vases (with reliefs) and moulds for terracotta reliefs. — Room XXI (closed; on the right of Room XIX): recent finds, not yet arranged. Right, Sikelian antiquities of varied provenance; pre-Hellenic and archaic finds



Primo Piano

from Syracuse; terracotta facing of an entablature and a terracotta relief (Gorgon) from Gela (7-6th cent.); large Attic red-figured vases. Show-cases in the middle: Hellenistic vases and terracottas from Centuripe; painted relief, in terracotta, of the Gorgon, from the archaic temple of Athena. On a stand, terracotta equestrian figure from Camarina (an acroterium; 5th cent.).

Room XII, to the left of the vestibule, contains a collection of vases from Greece and S. Italy (especially Corinthian and Attic vases from Acrae, Lentini, Syracuse, and Megara Hyblaea). Here are also the entire contents of graves from Megara Hyblaea and the Necropoli del Fusco at Syracuse. — Room XIII (left). By the walls, beautiful red-figured vases from Gela (left and back walls; below, in the centre, an amphora or 'pelike', with a battle of Amazons, by the vase-painter Polynotus, c. 450 B.C.) and from Camarina (5-4th cent. B.C.). Farther on, a **Collection of Coins* of ancient Sicily, comprising some fine specimens of the decadrachma, signed by the artists Cimon and Euaenetos.

Returning through Room XII, we reach Rooms XIV, XV, and XVI, which contain a rich collection of terracottas, including masks, heads, statuettes, architectural ornaments, and votive offerings from Syracuse, Centuripe, Grammichele, Gela, and Camarina. In Room XIV are female heads from Syracuse (Cabinet II); in Room XV small statuettes from Centuripe, resembling the Tanagra figurines. In the centre of the room, No. 14366. Archaic seated figure of a woman. In Room XVI, 16081. Beautiful double head (Ceres and Proserpine?).

For the mediaeval section of the museum, in the Palazzo Bellomo, see below.

From the S. angle of the Piazza del Duomo the Via Maniace leads in 3 min. to the **Fountain of Arethusa** (Pl. E 8), which has been enclosed in a semicircular basin with papyrus-plants. The myth relating that the nymph Arethusa was pursued hither from Elis by the river-god Alpheus was based on the fable that the Peloponnesian river flowed under the sea and reappeared at this spot. The water is now salt, the result of an earthquake.

In the Via Capodieci, leading E. from the Arethusa, stands, near the S. end of the Via Roma, the **Palazzo Bellomo** (Pl. F 8), rebuilt in the 15th cent., with elegant Gothic windows (also in the courtyard). It contains the inchoate *Museo Medioevale* and a small collection of paintings (open free on week-days 8.30-3).

Ground Floor. Architectural fragments and sculptures of the middle ages and the Renaissance: Madonna by the school of the Gaggini (16th cent.); sarcophagus of Giovanni Cardinas (d. 1496), with his recumbent effigy; tomb slab used for the front of a sarcophagus; sepulchral monument of Eleonora Branciforte, by Battista Mazzola (16th cent.); eagle from a 13th cent. ambo; two state coaches (in a side-room). — Upper Floor. Grande Salone: Sicilian paintings (15-16th cent.); church vestments (17-18th cent.) and plate. In the first side-room: Christmas crib from Noto, and crib figures (18-19th cent.); fine majolica (also Hispano-Moresque ware). In the second side-room: *Annunciation by *Antonello da Messina* (1474; from Palazzolo Acreide; badly damaged); statue of the Madonna (15th cent.); relief of the Madonna (15th cent.); mosaic from San Giovanni (13th cent.).

The S. extremity of the island is occupied by the *Castello Maniace* (Pl. F 9), a castle of the Hohenstaufen, which was originally built about 1239 but has been entirely modernized with the exception of the Gothic gate and one window in the S.W. wall.

Fine view from the S. bastion. In the interior (if necessary, apply for adm. to the commandant) is an interesting old hall (the roof has fallen in).

The Passeggio Aretusa (Pl. E 7, 8), extending to the N. from the Arethusa spring, and the Foro Vittorio Emanuele, planted with trees, afford a pleasant walk and a view of the harbour and Mt. Etna. In the grounds at the beginning of the Passeggio, adjoining the Capitaneria del Porto, is a marble statue of *Archimedes* (p. 447) by Giuseppe Villa, erected in 1905. The burning-glass and the screw refer to his inventions.

The ruins of a so-called **Temple of Diana** (Pl. E 6; key kept opposite, Via Diana 3; gratuity), in the Via Diana, are more probably those of a *Temple of Apollo*. Excavations undertaken near the two mutilated columns still bearing their entablature have brought to light the front part of a remarkably narrow temple. This was a peripteral hexastyle of unusual length and must have been flanked by at least 19 columns on each side. Its erection is referred to the beginning of the 6th century. A very early inscription on the highest step of the basement, unfortunately much mutilated, is supposed to refer to this event and to its dedication to Apollo, whose name it contains.

The other classical antiquities on the island (remains of baths, etc.) are of inferior interest. Among the remaining examples of mediaeval architecture the most interesting are the *Palazzo Montalto* (Pl. F 7), with its beautiful Gothic windows (1397); the *Palazzo Bucceri*, on the S. side of the Piazza Archimede, with its fine windows, and the court of the house with the clock, to the left of the Banca d'Italia (Pl. E 7); the *Porta Marina* (Pl. E 6, 7), with Hispano-Saracenic ornamentation (16th cent.); and the simple portal (1501) of the neighbouring *Chiesa dei Miracoli* (Pl. E 6).

From the Piazza Pancali we return to the Piazza del Foro by the way we came (see p. 447) and then inspect the ancient extension of the town on the mainland. Three high-roads radiate from the Piazza del Foro (p. 447): to Noto (see p. 459) half-left, to Floridia (pp. 455, 456) straight ahead, to Catania (see p. 455) on the right.

II. The Ancient Extension of the City on the Mainland.

If time permit the traveller should arrange his visit as follows, beginning with Fort Euryelus in order to have an idea of the whole region. Drive (see p. 444) by the old road (starting early) to Fort Euryelus (p. 456; 1½ hr.). After ½-¾ hr. spent in visiting the Euryelus we return, either by carriage or on foot, along the shadeless new road, which diverges from the old road at the last bend but one below the Euryelus, either to the town or directly to the Neapolis, the inspection of which we begin at the amphitheatre (p. 453). We may descend direct from the Euryelus along the old city-wall and the Latomia del Filosofo to the new road (the custodian will show the beginning of this route). About 100 paces before the new road joins the high-road to Catania a cart-track descends to the tombs above the Greek Theatre (comp. p. 454).

The ancient city of Syracuse, the circumference of which is stated by Strabo to have been 180 stadia (21 M.), consisted of five distinct portions: Ortygia (p. 447), Achradina, Tyche, Neapolis, and Epipolae (comp. the map at p. 446).

Achradina was situated on the plateau of limestone-rock to the N. of the island and on the space between the plateau and the great harbour, excluding the N. bank of the *Small Harbour* (sometimes wrongly called the *Marble Harbour*), with the arsenals, which Dionysius had enclosed with a lofty wall and, along with the harbour, had added to Ortygia. The W. wall of the Achradina may still be clearly traced by the remnants which extend S. from the tonnara of Santa Panagia; it probably ended at the N. extremity of the *Great Harbour*, where also there were arsenals. Towards the sea also this part of the town was defended by a lofty wall. Near Ortygia, and connected with it by the *Pentapylon*, a gateway with five openings, was the *Market Place* ('Agora'; p. 447).

Tyche, named from a temple of Fortune, lay on the N. side.

Neapolis, situated to the S. on the terrace above the great harbour, descended during the Roman period to the plain as far as the left side of the road to Floridia; it was named *Temenites* at the time of the Athenian siege. To it belong the *Theatre*, the *Altar of Hiero II.*, the *Amphitheatre*, the *Palaestra*, the *Latomie del Paradiso* and *di Santa Venera*, and the *Street of Tombs*.

Epipolae occupied the acute angle in which the plateau with the three other quarters rises to its greatest height, on the W. At the time of the Athenian siege it was as yet unconnected with the city (comp. p. 446).

Dionysius I. surrounded these four districts by a *City Wall*, constructed of huge blocks of stone. The N. portion was erected about 402 B.C. Within 20 days, it is said, 60,000 workmen with 6000 yoke of oxen constructed 30 stadia (3½ M.) of the wall, but the work was not completed till the year 365. The circumference of the city at that time was 17 M., and 10½ M. of the wall still exist.

The whole of the enclosed space could not have been covered with houses, but, every trace of building having disappeared, the only clue to the extent to which the ground was so occupied consists of the number of wells which still exist. Two vast Aqueducts supplied the city, one of which was fed, high among the mountains, by the *Buttigliara*, an affluent of the Anapus, whence it conveyed the water by subterranean channels, 18 M. long, up to the level of the Epipolae. It is there seen flowing near the summit uncovered, after which it is precipitated from the height near the theatre, and finally enters the harbour. The other aqueduct skirts the N. city-wall, sending several branches southwards, as far as the Achradina; it then turns S. and proceeds along the coast. The courses of these channels are traced by means of the numerous rectangular apertures hewn in the rocky plateau, in which, far below, flowing water is detected. As these openings ('spiragli') do not occur for a long way between the Epipolae and the other parts of the town, we may assume that this space was uninhabited. The Athenians cut off the supply of one aqueduct in 414 B.C. (comp. p. 446).

EURYELOS
1:5000
50 100 150
Metri
Scala Greca
EPIPOLAE
Belvedere
Siracusa
Belvedere
Strada nuova
Siracusa
Grotta dei Cordari
Molino
Latomia di S. Venera
C. Greco
Latomia del Paradiso
Orecchio di Dionisio
Acquedotto
Ninfeo
Teatro
C. S. Nicolò
Ara
Anfiteatro
C. Boni
C. Impellizzeri
1:5000
50 100 150
Metri

A. Western Portion.

Proceeding W. from the Piazza del Foro (pp. 447, 451), we cross the circular Piazza Acradina (Pl. C 5) and follow the road to Noto, across the harbour-railway, to the (6 min.) *Air Force Barracks* (*Aeroporto;* Pl. AB 5), opposite which lies the 'Ginnasio Romano'.

The so-called **Ginnasio Romano** (Pl. B 5), part of which lies below the sea (comp. p. 116), is an open space, once enclosed by colonnades, with a semicircular projection on the N.W. side, adjoined by a structure resembling a temple (fine fragments of its cornice). This was formerly thought to be the ruins of a palaestra, but the two structures have recently been identified as a council hall and the tomb of Timoleon; if this surmise is correct, this was also the site of the ancient market-place (comp. p. 447).

The road to Catania, running N. from the Piazza del Foro, crosses the railway and the Piazza della Libertà (Pl. C 4), and ascends gradually. About 200 paces beyond the railway a road leading to the theatre diverges to the left. We follow the Catania road to the N. for ½ M. more, till we reach the point where it is intersected by the road leading from the Cappuccini direct to the Greek theatre (p. 459; sign-post: Neapolis, Theatre, etc., to the left, Achradina, etc., to the right). Following this latter road to the left we reach (4 min.) the house of the custodian of the piscina and the amphitheatre (1 *L.*). Adjacent is a *Piscina* (reservoir), connected with the amphitheatre by a canal and partly covered by the small Norman church of *San Nicolò* (Pl. A 2).

About 50 paces farther on, to the left, is the entrance to the **Amphitheatre** (Pl. AB 2; locked; custodian, see above), a structure of the period of Augustus, 153 yds. in length and 130 yds. in width. Numerous blocks of marble from the parapet lie scattered in the arena, bearing inscriptions with the names of the proprietors of the seats which they adjoined; they date, however, from a restoration of the 3rd century. Two canals lead to a basin in the centre.

About 150 paces farther on, also to the left of the road, just short of the arch of the aqueduct, is the entrance (if locked, apply to the custodian of the Ear of Dionysius, p. 454) to the huge **Altar of Hiero II.** (*Ara di Jerone II*; Pl. A 2), which is 218 yds. long and 24½ yds. wide and originally rose in two steps to a height of 34½ ft. Here probably were sacrificed the 450 oxen which were annually offered to commemorate the expulsion of the tyrant Thrasybulus.

The **Latomía del Paradiso** (Pl. A 1; entered by the archway in front) is an ancient quarry hewn in the rock to a depth of 100-130 ft. and now overgrown with luxuriant vegetation (the inner garden is not so interesting as that of the Cappuccini, p. 457). These latomiae, which form one of the characteristics of Syracuse, yielded the material of which the city was built. They were used

also as prisons for criminals (who were forced to work the quarries) and for captive enemies (comp. p. 446). Just inside the archway we turn left (door opened by the custodian; ½-1 *L.*) and skirt the garden-wall to the so-called *Ear of Dionysius* (entrance to the left, at the foot), a grotto hewn in the rock in the form of the letter S, 213 ft. deep, 75 ft. in height, and 16-36 ft. in width, contracting towards the summit. Every sound is highly magnified here, without, however, any subsequent reverberation. The name (used since the 16th cent. only) is based on the phantastic legend that Dionysius could detect every word spoken here by his political prisoners, even when whispered only. The latest theory is that the cave was used for voice-training purposes by actors from the adjacent theatre. Farther on (r.), below the W. wall of the quarry, is the *Grotta de' Cordari*, so called from the rope-makers who work here.

The neighbouring **Latomia di Santa Vènera** (Pl. AB 1), with luxuriant vegetation, is worth visiting if there is sufficient time.

The road then passes under the modern arches of the aqueduct and leads right, past an osteria, to the ***Greek Theatre** (Pl. A 2; new road from the Floridia road unter construction), originally laid out in the 5th cent. B.C. The auditorium is hewn in the rock in a semicircular form, 151½ yds. in diameter (that at Athens 109 yds.), and was one of the largest Greek structures of the kind. Forty-six tiers of seats are still visible, and it is estimated that fifteen more tiers and a colonnade must have extended up to the level of the Nymphaeum (see below). The nine 'cunei' were intersected by a broad and a narrow 'praecinctio', on the former of which are inscriptions (made after 238 B.C.) with the names of King Hiero II., the Queens Philistis and Nereis (Hiero's wife and daughter-in-law), and Zeus Olympios, after whom the different compartments were respectively named. The eleven lower rows only were covered with marble. Two tunnels ran below the auditorium to the orchestra (26 yds. in diameter, equal to that of Athens). Aeschylus (p. 384) superintended the production of the Persae here c. 472. Since 1914 performances, in Italian, of classical plays have been given here every spring. The hill on which the theatre stands commands a fine *View, particularly towards sunset, of the city, the Great Harbour, the promontory of Plemmyrium, and the Ionian Sea.

Recent investigations below the Roman remains of the stage-building (1st and 3rd cent. A.D.) have revealed the rock-foundations of the classical stage-building and of the Hellenistic front-wall of the stage, also the Greek subterranean passage to the centre of the orchestra, which originally formed a complete circle.

Above the theatre is the so-called *Nymphaeum*, a grotto where one of the water-conduits ends (comp. p. 452). Inscriptions were formerly inserted in the surrounding walls. To the right of it

we obtain a good view of the Latomia del Paradiso. Above (approached from the Street of the Tombs), by the light-shaft, is the best spot for enjoying the view mentioned on p. 454.

The rock-hewn **Street of the Tombs** (*Via dei Sepolcri*) ascends in a curve from the left side of the Nymphaeum for about 160 yds. In the sides are numerous late-Roman cavities and tomb-chambers, all despoiled of their contents and decorations. The shallow niches contained inscriptions and reliefs.

From this point WALKERS may proceed direct to (1½-2 hrs.) *Fort Euryelus* (beyond Pl. A 1; in the hot season this route is comfortable early in the morning only; comp. the map, p. 446). The best way up is by the cart-track along the Nymphaeum aqueduct which strikes the (¼ hr.) new road to the Euryelus, 100 paces beyond its junction with the high-road to Catania (those who turn to the left, 5 min. before the new road, and follow the Acquedotto Galermi, see below, have to climb several walls).

The NEW ROAD to the Euryelus (carriage, see p. 444; those who ascend viâ the theatre should order the carriage to wait for them at the end of the cart-track, see below) first follows the road to Catania (beyond Pl. B 1), which makes a right-angled bend to the left about 400 paces beyond the spot where we left it to visit the theatre. Immediately to the left beyond the garden at the corner, among other late-Roman rock-graves, is one with a Doric façade, erroneously called the *Tomb of Archimedes*. About 7 min. farther on, where the road to Catania turns to the right, the Euryelus road diverges to the left and leads across the *Ancient Neapolis* and *Temenites;* within the latter stood the Temenos (consecrated precinct) of Apollo, with the statue of the god, afterwards removed to Rome by Tiberius. In the plain below lay the *Roman Neapolis,* with the sumptuous temples of Demeter and Persephone erected by Gelon in 480 with the proceeds of spoil taken from the Carthaginians. On the left, 100 paces beyond the junction of the Catania road, is the cart-track descending to the Greek Theatre (see above); after ⅓ M. we observe, left, the dilapidated Casa dei Gesuiti. About ⅔ M. farther the road approaches the ancient conduit, now named the *Acquedotto Galermi,* recognizable by its square air-shafts, and accompanies it across the desolate, shadeless plateau, finally joining the old road at a point where it is crossed by the acqueduct.

Where the new road crosses the wall of Dionysius a path diverges half-right for the *Bufalaro* hill, from the quarries of which Dionysius procured stone for the city wall. It was here that the tyrant is said to have confined Philoxenus for having disparaged his verses (thence named *Latomia del Filosofo*). We may then skirt the wall to the Euryelus.

The somewhat longer OLD ROAD, starting at the Piazza del Foro (pp. 447, 451), coincides at first with the road to Floridia (beyond Pl. A 4). Beyond the Stazione Centrale it crosses first

the harbour-railway, then (½ M. farther on) the line to Noto (in the *Contrada del Fusco*, where there is a large Greek necropolis); farther on the road to Canicattini diverges to the left. To the right is the cemetery, beside which a long wall, 20 ft. in breadth, has been exhumed; this was connected with an outwork in the S. part of the city wall; in the background stood the *Pylis*, now called the *Portella del Fusco*, an important approach to the Neapolis. About 1¾ M. from the Piazza del Foro the road to the Euryelus quits that to Floridia. It finally passes a mill, close to which the new road joins the old one on the right (comp. the map), and approaches the fort from the W. in a wide bend.

In the *Casa dei Viaggiatori*, at the point where the road to Belvedere and Scala Greca diverges on the left (see below), ¼ M. before the Euryelus, visitors may obtain refreshments in spring.

The fort of ***Euryelus** (see the plan at p. 453; custodian's house at the outermost fosse) stands at the point where the N. and S. walls erected by Dionysius I. on the tableland converged. It was erected, likewise by Dionysius, between 402 and 397 and is one of the best preserved fortifications of antiquity. It protects the narrow rocky ridge linking the W. extremity of the Epipolae with the hills on the W. It encloses two courts and ends towards the W. in five massive towers, the top of which affords a good survey of ancient Syracuse and a fine view to the N., including Mt. Etna, the mountains of E. Sicily, and (farther to the right) the Calabrian Mts. In front of the towers are two deep fosses hewn in the rock; a third fosse, 110 yds. more in front, is almost unrecognizable, as the walls of an outwork between the first two fosses have collapsed into it. From the first fosse diverge subterranean outlets for sallying purposes, communicating with each other and with the great court behind the towers. Another underground passage leads to a fort and gate situated on the line of the city wall farther to the N. In the rocks opposite these apertures are hollows which were probably used as magazines. Some contain inscribed letters or numbers, not yet deciphered.

About 1 M. farther on is the village of *Belvedere* (poor osteria), which lies on the narrow W. ridge extending from the hill of the Epipolae towards the mountains. Beyond the village rises the *Posto Semaforico* (615 ft.), a hill crowned with a conspicuous telegraph-building (no admission, except to the terrace) and commanding an even finer view than the Euryelus.

The N. side of the Epipolae is bounded by the remains of the *Wall of Dionysius*, which active walkers may follow (fine views of both land and sea). About 1¼ M. to the E. of the Euryelus probably stood the Athenian *Fort of Labdalon* (p. 446). The valley below, on the sea, is the site assigned to *Leon*, whence the Athenians stormed the Epipolae. — A less tiring route runs from the Euryelus saddle round the N. base of the Epipolae slopes to the (2¾ M.) *Scala Greca*, which lies at the point where the road to

Catania intersects the wall and perhaps corresponds to the ancient Hexapylon (p. 447); carriages may be ordered to meet the traveller here. This point is 3 M. by road from the island of Ortygia.

The *View from the Scala Greca of the sea and Etna is one of the finest near Syracuse. In the cliffs at the side are numerous grottos, several of which have been used as shrines; one, for example, with a rectangular hollow cut in the rock in front of it, was an Artemision. — We may then follow the hills to the right as far as the tonnara of Santa Panagia (p. 443), and skirt the upper margin of the picturesque gorge, overgrown with orange-trees. From the S.E. end of the gorge a fine view of Mt. Etna is obtained. We then return along the E. boundary of the Achradina, the fortifications of which are still partly traceable (stony and often blind path). This walk (to the Latomia dei Cappuccini) takes 1½-2 hrs.

B. Eastern Portion.

This part of the ancient city consists chiefly of the *Achradina* (p. 452), remains of the fortifications of which may be traced on all sides. It is separated from the island of Ortygia by the *Small Harbour*, which Dionysius formed by throwing an embankment across the sea, and the narrow entrance of which was capable of being closed.

The road running N.E. from the Piazza del Foro (pp. 447, 451) passes (6 min.) the landing-place (Borgo Santa Lucia) of the boats, near the remains of an ancient *Arsenal* (Arsenale Greco; Pl. DE 4; boat from Ortygia, see p. 444), and leads thence across the railway-cutting direct to the (25 min.) Capuchin convent (see below). The cross-road, which intersects the railway to the left immediately beyond the landing-place and then trends to the right, traverses the vast piazza of the suburb of Santa Lucia and reaches (5 min.) the church of **Santa Lucia** (Pl. E 3), with its conspicuous campanile. This building was erected in the 11th cent. on the spot where the tutelary saint of the town is said to have suffered martyrdom (comp. p. 448), but the W. portal and the apses are the only parts of the original church still existing.

Over the high altar, the Entombment of the saint (quite ruined), by Caravaggio. A subterranean passage from the right transept (visitors are conducted by a Franciscan, 1 *L.*) leads past an entrance to the catacombs (p. 458) to the octagonal *Cappella del Sepolcro di Santa Lucia*, the old baptistery, which lies in front of the main church and is half underground. It contains a recumbent figure of Santa Lucia, of the school of Bernini. — To the left of the church a road leads to (12 min.) San Giovanni (see p. 458).

Passing to the right of Santa Lucia, and turning to the left, then to the right again after 10 min., above the old cemetery, we reach the Hotel Villa Politi (p. 443) and a suppressed *Capuchin Convent*, now a poor-house. To the right of the convent is the ***Latomia dei Cappuccini** (Pl. EF 1; adm. 1 *L.*), one of the wildest and grandest of these ancient quarries. It was probably here that the 7000 captive Athenians languished (comp. p. 446). In the attractive grounds is a monument to Mazzini.

We retrace our steps, but after 6 min., above the cemetery, we go straight on by a low wall, and in 4 min. more reach a road descending from the upper Achradina. Following this road to the left for 5 min. we reach the entrance (1st door on the right of the cross-roads; opposite the front garden of the Hotel Villa Maria) of the **Villa Landolina** (Pl. D 2; visitors knock; gratuity ½-1 *L.*), situated in a small latomia and containing the tombs of the German poet *Count August von Platen* (d. 1835) and other Protestants. — Continuing in the same direction (i.e. to the right from the cross-roads), we turn to the right again after 4 min. and go straight towards the façade of San Giovanni.

Those who do not visit the Villa Landolina leave the road from the Achradina to the right after 50 paces and after 5 min. reach the *Latomia Casale* (door No. 63, right; gratuity), with beautiful cypresses. From this point we observe the Catania road and, to the left, below, the church of San Giovanni.

San Giovanni alle Catacombe (Pl. C 1; visitors ring at the entrance to the catacombs, 30 paces to the right of the façade; 1-2 *L.* to the Franciscan guide) incorporates the W. portion of the early-mediaeval cathedral, but the present W. façade, remarkable for its rose-window, and the porch (both of the 15th cent.) are all that remain of that building. In the garden are a few column-bases. The apse of hewn stone, to the E., dates from an earlier building (7th cent.). A flight of steps descends from the church to the *Crypt of St. Marcian* (4th cent.). It is built in the form of a cross and has an apse on each side, except on the W., where the steps are. It was formerly connected with the catacombs and contains the tomb of St. Marcian (p. 447), who is said to have suffered martyrdom bound to one of the granite columns now placed here. On the walls are the remains of old frescoes.

As a rule, visitors are first conducted to the attached *Catacombs of San Giovanni*, a burial-ground of the 4-7th cent. A.D., though there were doubtless passages of some kind here in the pre-Christian period. — The ***Catacombs** of Syracuse are among the most imposing places of the kind known; they are far larger than those at Rome. The main passage of the Catacombs of San Giovanni, 10 ft. wide and 8 ft. high, stretches from W. to E. through the limestone for a distance of 116 yds. The circular chambers at the ends of the shorter cross-passages, among which the '*Rotonda d'Antiochia*' is the most notable, are a peculiarity of these catacombs. Of the mural decorations few traces are now left.

The W. portion of the catacombs in the adjacent *Vigna Cassia*, between the Villa Landolina and Santa Maria di Gesù, also dates from the 4th cent.; but the E. portion is partly earlier than the *Catacombs of Santa Maria di Gesù*, which date from about A.D. 260 (entrance 40 paces to the N.N.E. of the large chimney; guide obtained from the Sovrintendenza,

p. 448). Other early-Christian burial-places have been found near *Santa Lucia* (p. 457), where in 1916 and afterwards numerous undamaged graves (some earlier than the time of Constantine) and a crypt with paintings of saints (7-8th cent.) were discovered; another at a point a little farther N., and three on the E. side of the Achradina (discovered in 1910; 4-5th cent. or earlier); while about 70 more have been found at Lentini, Ragusa, Melilli, and Canicattini, in the more outlying environs of Syracuse.

The road from the Cappuccini crosses the Catania road a few hundred paces to the W. of San Giovanni, and goes on, as mentioned at p. 453, to the Greek Theatre.

A pleasant EXCURSION BY BOAT (see p. 444) may be taken to the caverns in the coast of the Achradina (e.g. the *Grotta di Nettuno*, near the Punta Spuntone), to the perforated rocky islets of the *Due Fratelli*, and to the *Capo Santa Panagia* (pp. 457, 443).

III. The Olympieum and Cyane.

This excursion (in the S.W. environs; danger of malaria in the warm season, comp. p. xxxi) takes 3-4 hrs. and is usually made by boat from the harbour to the Cyane Fountain and back (see p. 444). When the sea is rough travellers may prefer to drive to the Ciani. After rowing for a few minutes up the Ciani we pass first under the road and then under the railway, where we change to a smaller boat, which has occasionally to be poled up owing to the narrowness of the upper channel and the thickness of the water-plants. Walkers may ascend by the road on the right bank of the Ciani as far as the papyrus-plants, but the spring itself, on account of its marshy environs, cannot be reached on foot except in the dry season and then only by a circuitous route. — The two columns of the Olympieum (of no great interest) may be visited either in going or returning.

The road to Noto, running W. from the Piazza del Foro (pp. 447, 451) and the Piazza Acradina, crosses the harbour-railway and beyond the Ginnasio Romano (p. 453; comp. Pl. BA 5) turns S.W., passing between the Great Harbour and the swamp (now drained) of *Lysimeleia*. Beyond the 2nd kilometre-stone (1¼ M.) it crosses the *Anăpo* (*Anapus*), which rises in the Hyblaean Mts. and falls into the harbour of Syracuse after a winding course of about 16 M. About 110 yds. farther on we cross the lower course of the Ciani (p. 460), which is canalized.

On a height (62 ft. above the sea) a little to the S.W. of this point, stand a conspicuous and solitary pair of columns. From the Ciani bridge we follow the road upstream for 4 min., then ascend half-left by the cart-track, and at the top, after another 7 min., turn to the right. These very mutilated monolithic columns now form the sole remains of the famous **Olympieum**, or temple of the Olympian Zeus, dating from the beginning of the 6th cent. (peripteral hexastyle; 6×17 columns).

As this was a point of strategic importance it was usually made the base of operations when the city was besieged. At the beginning of the Athenian siege (415) it was taken by Nicias by a coup-de-main. At a later period the Syracusans surrounded it with an outwork (Polichne); but this did not prevent Himilco in 396 and Hamilcar in 310 from landing here; and in 213 Marcellus succeeded in gaining possession of the spot. The surrounding marshes, however, were fraught with peril to the besiegers. —

Near the Olympieum were situated the large tombs of Gelon (p. 445) and his wife Damarata.

By proceeding to the S. from the Olympieum and then to the E. in the direction of the *Penisola della Maddalena* (the ancient *Plemmyrium*), we pass the *Ipogèo Gallito*, a large rock-tomb of the 2nd or 3rd cent. B.C., and reach the remains of a large circular structure in the district of *Mondio*, in which Prof. Orsi (p. 448) recognizes the tumulus of the Syracusans who fell in the struggle with the Athenians.

The hill on which the Olympieum stands is washed on the W. by the brook of *Cyane* (*Ciani*), the upper part of which is remarkable for its papyrus-plants, particularly luxuriant in autumn, some of them 20 ft. in height, transplanted by the Arabs from Lower Egypt and imparting an almost tropical character to the scene. The stream has its source in the **Fountain of Cyane**, the 'azure spring', into which the nymph of that name was metamorphosed for opposing Pluto when he was abducting Proserpine. The clear spring, abounding in fish and bordered with papyrus, is now called *La Pisma*.

From Syracuse to *Modica*, *Floridia*, and *Palazzolo*, see pp. 388-386.

IV. SARDINIA. MALTA. TRIPOLI. CORFU.

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41. Sardinia.

STEAMERS. *Civitavecchia-Terranova*, 143 M. (125 nautical miles), Citra steamer (Compagnia Italiana Transatlantica) daily in 9½ hrs. (1st class 84 *L.* 20 c., 2nd class 58 *L.* 20 c.); at Civitavecchia (railway restaurant; Grand-Hôtel Terme, Alb. Italia) the railway station is 10 min. from the quay (ticket-office), where the daily steamers berth (for embarking on the larger steamers 3 *L.*, including hand-luggage; similarly at Cagliari). — *Civitavecchia-Cagliari*, 266 M. (232 nautical miles), Citra steamer twice weekly in 19½ hrs. (1st class 137 *L.* 60 c., 2nd class 91 *L.* 50 c., including food). — *Naples-Cagliari*, 308 M. (268 nautical miles), Citra steamer once weekly in 33 hrs. (262 *L.* 25 c., 164 *L.* 25 c., including food). — *Leghorn-Cagliari-Palermo*, steamer of the Società Florio once weekly viâ Elba, Maddalena, and, alternately, the E. coast of Sardinia (Terranova, Siniscola, Tortolì; beautiful mountain-scenery) and the W. coast (Porto Torres, Alghero, Bosa, Oristano, Carloforte, Sant' Antioco); similarly in the reverse direction (*Palermo-Cagliari*, 263 M. or 229 nautical miles, in about 30 hrs.). — *Leghorn-Porto Torres*, steamer of the Società Florio once weekly viâ

Corsica. — *Cagliari-Cagliari*, a circular voyage round the island every fortnight by the cargo-steamers of the Compagnia Sarda, calling at all the ports on the E. and W. coasts; also daily steamers of the Compagnia Sarda from *Terranova* to *Maddalena* (35 M. or 30½ nautical miles, in 3½ hrs.), from *Maddalena* to *Santa Teresa Gallura* and the S. extremity of Corsica, and from *Carloforte* to *Calasetta* (½ hr.) and to *Porto Vesme* (¾ hr.).

AIR SERVICE. *Rome - Cagliari*, 292 M., on week-days in 3¾ hrs., excluding the motorbus drive from the Piazza Colonna at Rome to (1½ hr.) the airport of Ostia (see p. 28) and the motorbus from the air station of Elmas (p. 472) to (½ hr.) Cagliari. Fare 300 *L.*, including the motorbus fare. Tickets (comp. p. 28) from the C.I.T. office in the Piazza Colonna, Rome, and from the Fonti agency at Cagliari (p. 473).

Travelling. The most suitable SEASON is from the middle of April to the middle of June; autumn, particularly Sept., is inadvisable, owing to the malaria (comp. pp. 464 and xxii; mosquito nets are practically unobtainable). There are usually only two classes on the RAILWAYS, which are supplemented by numerous MOTORBUSES running over well-repaired roads, so that quite remote places are reached without difficulty. The traveller will rarely need to use a diligence (servizio vetture), the two-wheeled calash (saltafossi; 50-60 *L.* per day), or a riding-horse (30-40 *L.*). When making a long journey, it is best to take provisions, as eatables are not easily procured en route, even at railway stations. The HOTELS are mostly of an extremely humble description, except at Cagliari, Sassari, and Macomer, but they are fairly clean; those situated at a distance from the railway are not outwardly recognizable as hotels. The open-handed hospitality of the Sardinians, once so famous, was unable to survive the Great War, but strangers are welcomed as paying guests in private houses (recommended by the Podestà or mayor). TOURIST PARTIES are organized from time to time; thus in April and May, 1929, foreigners were invited to participate in the archaeological and ethnographical expedition undertaken during the vacation by the universities of Cagliari and Sassari. PASSPORTS are carefully examined. PUBLIC SECURITY has vastly improved. Family feuds are now rarely accompanied by violence, and in any case strangers are nowise implicated.

Plan of Tour (5 days). Night-steamer from Civitavecchia to *Terranova* (see p. 461), thence motorbus S. viâ *Núoro* (p. 469) to the Gennargentu region. Another motorbus conveys us hence through a grand limestone district to the light railway skirting the mountain range to *Cagliari* (p. 472), where we should not fail to visit the museum of antiquities and the adjoining view-tower (Torre San Pancrazio). Returning N. by railway, we alight at *Abbasanta* (p. 470), short of *Macomer* (p. 468; good hotel), in order to inspect the best-preserved nuraghe (p. 469). Passing Monte Ferru, the railway then traverses a basaltic plateau, descends to *Bonorva* (p. 468), in a region of limestone-hills interspersed with volcanoes and small lava-streams, and finally brings us back to Terranova. At Chilivani a branch-line diverges for *Sassari* (p. 484), the chief town in the N. part of the island.

Sardinia (Italian *Sardegna*), situated between 38° 51′ and 41° 15′ N. latitude, is separated from Corsica by the Strait of Bonifacio (Bocche di Bonifacio; 7½ M. wide) and is equidistant from the coasts of Italy and Africa. Next to Sicily it is the largest island in the Mediterranean. Its length from the Punta del Falcone in the N. to the Capo Teulada in the S. is 166 M., its breadth from E. to W. 89 M.; area (including the islets off the coast, e.g. Asinaia, Maddalena, and Caprera to the N., and Sant'Antioco and San Pietro to the S.W.) 9300 sq. M., population 864,000 (93 persons to the sq. M.).

SARDEGNA
1: 1.350.000
C. Capo, F. Fiume, I. Isola, M. Monte, Mti Monti,
N. Nuraghe, Pta Punta, Pto Porto, R. Rio, V.N. Villa Nova.
Ferrovie
Linee automobilistiche
Strade carreggiabili
Strade per sole Cavalcature
Golfo dell' Asinara
Golfo di Terranova
Golfo di Orosei
Golfo di Congianus
Golfo di Arbatax
Alghero
Sassari
Nuoro
Bosa
Orani
Oliena
Orgosolo
Monte Acuto
Monte di Limbara
Tempio
Posada
Capo Figari
Capo Comino
Capo Negretto
Capo dell'Argentiera
Porto Conte
Capo della Caccia
Capo del Falcone
Capo Marargiu
Tres Nuraghes
Rio de sas Alinos
Lago di Coghinas
Lago d. Temo
Lago di Gusana
Lago di Baratz
Lago di Liscia
Lago di Maccheronis
Lago di Ogliastra
Lago di Cedrino
Lago di Flumendosa
Lago di Mulargia
Lago di Gusana
Lago di Omodeo
Lago di Bidighinzu
Lago di Temo
Lago di Coghinas

Golfo di Oristano
Oristano
Stagno di Cabras
Stagno di Marceddi
Stagno di Sassu
Stagno di Cagliari
Golfo di Cagliari
Golfo di Quarto
Golfo di Palmas
Golfo di Tortolì
Capo di Bellavista
Bari Sardo
Capo Sferra Cavallo
M. Serra di Mare
Capo Palmeri
I. di Chirra
Capo di S. Lorenzo
Flumendosa F.
Muravera
Stagno di Colostrai
Capo Ferrato
M. Nai
M. Turru
I. di Serpentara
Porto Giunco
Capo Carbonara
I. dei Cavoli
Torrevecchia
Villasimius
Capo di Pula
Pula
S. Pietro di Pula
Sarroch
Capo Teulada
Porto Pino
Capo dello Sperone
Capo Sandalo
I. di S. Pietro
I. di S. Antioco
Carloforte
Iglesias
Monteponi
Villamassargia
Capo Altano od. Giordano
Capo Pecora
Capo della Frasca
Capo di S. Marco
Il Catalano
Tonnara di Fluonentargiu
Terralba
Arcidano
Sardara
Sanluri
Trexenta
Serrenti
Villacidro
Serramanna
Villasor
Monastir
Sinnai
Quartu
Ballao
Escalaplano
Perdas de Fogu
Tertenia
Jerzu
Lanusei
Tortolì
Lotzorai
Villa Lotzorai
Tonara
Arbus
Gonnosfanadiga
Villacidro
Sanluri
Guspini
Arbus
Gonnesa
Carbonia
Sulcis
Sarrabus
Dorgali
Ulà
Decoro marque
Assemini
Elmas
Quartu
Sarroch
Pula
Capo di Pula
Porto Giunco
Capo Carbonara
Torrevecchia
Villasimius
Capo Teulada
Porto Pino
Capo dello Sperone
Capo Altano od. Giordano
Capo Sandalo
Capo Pecora
Capo della Frasca
Capo di S. Marco
Il Catalano
Stagno di Cabras
Stagno di Marceddi
Stagno di Sassu
Stagno di Cagliari
Golfo di Quarto
Golfo di Cagliari
Golfo di Palmas
Golfo di Tortolì
Golfo di Oristano
Chilometri
Engl. Miles
Long. Est. 7° da Parigi
Geograph. Anstalt von
Wagner & Debes Leipzig

Physical Features. The island consists almost entirely of mountains, which on the E. side reach the sea. Sardinia thus turns its back on the Italian mainland, as the E. coast especially is wanting in natural harbours and populous economic areas which might barter goods with Italy. The granite mass in the N. rises to 4468 ft. in the wildly fissured *Monti di Limbara*. Farther S. the range assumes the character of an upland with deep valleys, on which the highest mountain-group of the island, the *Monte del Gennargentu* (Punta Lamarmora, 6017 ft.), appears to have been placed like a crest. To the N. of this group granite predominates, to the S. of it folded schists. The central portion of the E. Sardinian mountains is distinguished by high-lying plateaux of limestone ('tacchi' or 'toneri'), which, near the E. coast, fall away in perpendicular walls towards the slate mountains and are economically important for the springs which flow out of their bases. A second group of slate mountains, more loosely knit, rises in the S.W. part of the island, in the so-called *Iglesiente*, an area rich in metals, separated from the E. slate mountains by the *Campidano*, an agricultural plain, over 60 M. long, stretching from the Golfo di Cagliari to the Golfo di Oristano. With this fertile and populous strip Sardinia faces N. Africa. It was here that the Carthaginians landed as they established themselves on the island, which was of paramount importance to the security of their shipping in the W. Mediterranean basin (comp. p. 465). The N.W. section of Sardinia, adjoining the Campidano, is almost completely filled by a hill-country cut out of volcanic layers and recent limestone plateaux. On the W. coast an old volcano, *Monte Ferru* (3448 ft.), rises above an extensive elevated plain of lava. Hence we descend to the N. into a hill-country of peculiar charm, with numerous recently-extinct volcanoes and lava streams.

Economic Conditions. Owing to the mountainous character of the island and its extremely dry summer, Sardinia is largely given over to the raising of live stock, which includes two million sheep and half a million goats. Most of the inhabitants are engaged in the production of cheese, wool, and meat. The magnificent forests of holm-oak were drastically thinned in the 19th cent., and the systematic firing of the pastures prevents the trees attaining any size. The Campidano plain and the fertile hill-country of the Sassari province (to the N.W.) are devoted not only to cattle-raising but also to extensive cultivation. This was long the granary of Sardinia, but the primitive methods of production are to-day incapable of providing the whole population with bread-stuffs. The fruit-trees, hedges of prickly pear, and isolated palms, which grow on the lower level, in conjunction with the hot and dry summer climate, impart an almost African character to the scene, but in spite of the southerly situation

oranges and lemons grow only in the valleys protected from the cold N. wind ('maestrale'). Large plantations of olives, however, are very prevalent in the N.W. hill-district, and the vine is well cultivated in the Campidano, especially in the neighbourhood of Cagliari. Considerable forests of cork-trees occur in the granitic district in the N., the bark being either exported or treated locally. The two large *Hydro-Electric Works*, on the Tirso (p. 470) and the Coghinas (pp. 467, 468), are used also for irrigation. The *Tunny Fishery* (p. 480) is also important. The mountains of the interior are still the home of red deer, fallow deer, wild boar, and herds of moufflon, a kind of mountain sheep, now found nowhere else in Europe, except in Corsica. — Sardinia's *Ore Deposits* constitute one of its chief natural resources; they occur chiefly in the S.W., among the mountains of the Iglesiente. A school of mining has been established at Iglesias. Lead and zinc form the bulk of the output, but copper and silver are also extracted. Most of the mines (70 in the province of Cagliari, 5 in that of Sassari) are owned, not by Sardinians, but by Belgians, French, or Italians. The ore is shipped to Italy and abroad and amounts to one-third of Sardinia's total exports. The iron ore deposits in the N.W. peninsula of La Nurra were first tapped during the Great War.

Population. The inhabitants live in compact, rather large, villages, the population of each village seldom exceeding 5000. The old costumes are still worn by some of the mountain folk. The men wear a long, dark, sack-shaped cap, a coloured waistcoat (usually red), and a sheepskin coat ('mastruca') as a protection against the cold N. wind. The women's costumes, of which the prevailing colour is a brilliant red, are seen to best advantage at the village-festivals held in honour of the local saint, e.g. at Sorgono (p. 483) and Osilo (p. 486; bareback horse-races). The horse is indispensable to the Sardinian, but the famous breed of small horses has almost died out. — The Sardinian **Language** has retained many Latin words and forms: e.g. mesa = tavola (table), domu = casa (house), casu = formaggio (cheese), die = giorno (bonas dies, good day), deus = dio (god), est = è (is), sunt = sono (are). However, strangers will seldom come into contact with anyone who cannot speak at least a little Italian.

Malaria, though greatly on the decrease, prevails almost all the year round and extends from the coast up the mountain-valleys. About 10% of the population suffer from this disease, and visitors also are liable to contract it, especially in low-lying places. There is no risk when travelling by railway or motorbus, but it is dangerous to be out of doors towards sunset or afterwards (comp. pp. xxii, xxxi).

History. The earliest history of the original Sardinians, the builders of the Nuraghi and 'Giants' Graves' (p. 466), is unknown; their place-

names show no kinship with those of the Iberians, the Ligurians, the Corsicans, or the Etruscans. Later there was an immigration from Corsica into N. Sardinia, and the descendants of these aliens (now settled in Sassari, Porto Torres, Sorso, Castelsardo, and Gallura, including Terranova Pausania and Colangianus) differ from the rest of the Sardinians in costume and dialect. Of the more civilized nations of antiquity the *Phoenicians* were the earliest settlers in Sardinia. The roads of Carales (Cagliari) and Sulci (Sant'Antioco) afforded shelter to the Phoenician ships when overtaken by storms on their way to Tarshish, the ore port of S. Spain. When the *Carthaginians* became pre-eminent among the Phoenician colonies in the Western Mediterranean, they subdued the greater part of the island, especially the fertile plains. But even during the supremacy of the Romans the interior of the island preserved its independence to some extent. Traces of the Phoenician epoch are recognizable in a few Punic inscriptions still extant, and in the scarabs, or stones cut in the form of beetles and worn in rings. In 238 B.C., shortly after the First Punic War, Sardinia was wrested from the Carthaginians by the *Romans*, who valued it on account of the productiveness of its fields and mines. The Romans themselves shunned the island as unhealthy and imperfectly cultivated, whilst they manifested little partiality for the proverbially proud and independent spirit of the natives, which neither war nor persecution could entirely extinguish.

In A.D. 458 the *Vandals* made an expedition against Sardinia from Africa and conquered the island. Under Justinian, in 533, it was recaptured for the *Eastern Empire*. The weakness of the latter, combined with the unremitting attacks of the Saracens (from the 7th cent. onwards), favoured the gradual rise of *Native Princes*, who recognized the pope as their patron and protector. When at length the *Arabs* began to establish themselves permanently in the island, Pope John XVIII., in 1004, promised to bestow the island on those who should succeed in expelling the infidels. This was effected by the united efforts of the *Genoese* and *Pisans*, and their rival claims were decided in favour of Pisa in 1025. The island was divided into four districts, Cagliari, Torres or Logudoro, Gallura, and Arborea, which were presided over by '*Giudici*' or judges, who soon succeeded in establishing themselves as independent princes and kings, and governed the island in accordance with its national laws and customs. In 1298 Boniface VIII. invested the kings of *Aragon* with Sardinia, and they, after protracted struggles, succeeded in putting down the pretensions of Genoa, as well as those of Pisa. The most distinguished of the native princes about this period was the Giudichessa Eleonora of Arborea (d. 1404), whose contests with Aragon and code of laws, the '*Carta de Logu*' (del luogo), attained great local celebrity. In 1421 this legal code was extended over the whole island by Alphonso of Aragon; and it is on this account that the name of Eleonora is still a household word in Sardinian history. In 1355 a parliament (Cortes) was formed, consisting of three estates (stamenti), the nobles, the clergy, and the towns, whose principal function was the voting of taxes. Under Ferdinand the Catholic the native princes were deprived of their independence in 1479, and the island was governed, to the universal satisfaction of the inhabitants, by *Spanish Viceroys*. The detachment of Sardinia from the artistic progress of Italy is manifested by the virtual absence of Renaissance monuments and by the immediate supersession of Spanish Gothic by the baroque style. After the War of Succession Spain was compelled by the Peace of Utrecht, in 1714, to surrender the island to the *House of Austria*, which in 1720 ceded it, as a kingdom, to *Victor Amadeus II., Duke of Savoy*, in exchange for Sicily. Thenceforth Sardinia participated in the fortunes of Savoy and Piedmont, to whose government it afforded refuge during the supremacy of Napoleon. A determined attack on the island by the French, accompanied by Buonaparte himself, in 1793, proved a signal failure, as did also the proclamation of a republic by Giovanni Maria Angioy (p. 485).

Very few of the **Antiquities** of Sardinia date from the periods of the Carthaginian and Roman supremacy. The mediaeval ruins also are

mainly confined to the conspicuous watch-towers of the Aragonese period on the coast and a few Pisan churches and fortifications. The prehistoric monuments, however, show that the island then enjoyed a greater relative importance than it ever afterwards attained. The chief of these are the so-called *Nuraghi* (perhaps a dialectic form of 'muraglie'), of which between 3000 and 4000 remain, some in admirable preservation. These are towers in the shape of a truncated cone, with a platform, 40-65 ft. in height, 32-100 ft. in diameter at the base, constructed sometimes of hewn and sometimes of unhewn blocks of stone without mortar. The walls are 13-23 ft. in thickness. A low entrance gives on a corridor leading to an oval chamber, c. 16 ft. in diameter and 20-23 ft. in height, with a vaulted roof formed by layers of masonry projecting one beyond the other, as in the related beehive tombs of Mycenae. A spiral passage in the thickness of the walls generally ascends to the platform. There is often a second (rarely a third) chamber above the first. The nuraghi lie, singly or in groups, either on isolated eminences or on the slopes of the mountains, seldom on the plains. They were used not as tombs but as forts; in many instances traces of external fortifications and even of villages of round huts have been found surrounding them. To the same period of culture, extending from the close of the neolithic age to the time of the Carthaginian and Roman conquests (though some archaeologists refer them to the pre-Mycenaean age, the middle of the 3rd millennium), may be ascribed also the so-called 'Giants' Graves' (*Tumbas de sos Gigantes*), consisting of dolmen-like oblong or circular structures, formed of stones (placed either upright or in layers one on top of the other) and originally filled with earth. The mound contained the semicircular assembly-chamber and a corridor lined with slabs, at the entrance of which stood a slab of hewn stone with a small opening, sometimes also a pillar of unhewn stone representing the deceased. They were probably the family-tombs of the chieftains owning the nuraghi. The 'Fairy Houses', known as *Domus de Gianas* (*Janas*) or *Domigheddas*, which are rock-tombs consisting of two or more square or circular chambers, one behind the other, date from a still earlier period; but there is no trace of habitation on the island before the neolithic age, when the volcanoes were still active.

Literature. The principal work on Sardinia is by *Count Alberto Ferrero La Mármora* and is entitled 'Voyage en Sardaigne ou Description statistique, physique et politique de cette Isle' (Paris et Turin, 1839-60, 5 vols.). The first volume of this work, which describes the antiquities, has been republished in Italian by *Martelli* (Cagliari, 1927; 50 *L.*). Comp. also *Tyndale's* 'Island of Sardinia' (3 vols., 1849); 'Sardinia and its Resources', by *Robert Tennant* (London, 1885); 'Sardinia in Ancient Times', by *E. S. Bouchier* (Oxford, 1917); *Gaston Vuillier's* 'The Forgotten Isles' (Balearic Islands, Corsica, and Sardinia), translated by F. Breton (London, 1896); 'Sea and Sardinia', by *D. H. Lawrence* (London, 1923); and 'Sardinia', by *Douglas Goldring* (London, 1930; 15*s*.).

Maps. Special mention must be made of the official maps of the *Istituto Geografico Militare* (p. lxxix; Sardinia in 31 sheets on a scale of 1:100,000, also original surveys, 1:50,000, and some sheets of the S. districts, 1:25,000). The maps of the *Touring Club Italiano* (1:250,000 and 1:300,000; p. lxxix) may also be recommended.

A. From Terranova to Cagliari.

Railway, 178½ M., express (connecting with the mail steamer from Civitavecchia) in 6¾ hrs. (140 *L.*, 94 *L.*, 55 *L.* 50 c.), ordinary train in 8½ hrs. (134 *L.*, 90 *L.*, 52 *L.* 50 c.).

Road, 175¼ M. — 31 M. *Oschiri* (761 ft.; p. 467). — 44 M. *Ozieri* (1279 ft.; p. 468). — 82½ M. *Macomèr* (1890 ft.; p. 468). — 115 M. *Oristano* (29 ft.; p. 470). — 143½ M. *Sanluri* (443 ft.; p. 472). — 175¼ M. *Cágliari* (33 ft.; p. 472).

The starting-point of the chief railway in Sardinia is *Terranova Pausania Marittima* (*Isola Bianca*), the harbour-station near the

island in the gulf outside Terranova. The trains start from alongside the steamers and proceed to the town by a stone embankment 1 M. long (motorbus 2 *L.*). Steamer to Maddalena, see pp. 461, 462.

2 M. **Terranova Pausania** (49 ft.; Alb. Eden, 30 beds; Alb. Vittoria; steamer agent, Guido Cordelli), a town with 5050 inhab., on the E. coast, occupies the site of the ancient *Olbia*. The interesting church of *San Simplicio*, immediately beyond the station to the right, dates from the Pisan period. Its walls incorporate numerous fragments of antique buildings; inside are a collection of Roman inscriptions, mostly milestones, and a sarcophagus with sculptured garlands. The neighbouring garden of the Tamponi family contains a few traces of the Hellenistic town-walls. San Simplicio and the harbour command a beautiful view of the Golfo di Terranova, which is sheltered by the rocky isle of *Tavolara*, the *Bucina* of the Romans (2½ sq. M. in area and 1820 ft. in height), now inhabited only by a few shepherds. — From Terranova: one train daily to *Golfo Aranci*, the former port (13½ M. to the N.E.); motorbuses, connecting with the mail steamers, to Tempio (see below; in 2 hrs.; 1st class 15 *L.* 75 c., 2nd class 13 *L.*), to Nuoro (p. 469), and to Palau (see below).

16 M. *Monti* (951 ft.; Alb. Rattu).

A branch-line (25 M., in about 2 hrs.) runs N.W. from Monti to **Tempio** *Pausania* (1856 ft.; Alb. Corona di Ferro; Alb. Commercio), with cork-factories and 8200 inhab., once the capital of the judicature of *Gallura* (comp. p. 465). Above the town rise the *Monti di Limbara* (4468 ft.). Fine views from the promenades at the railway station and beside the Nuova Fonte. In the neighbourhood is the *Nuraghe Maiore*. The costumes of the women of the village of *Aggius* (4½ M. to the N.W., motorbus in ¼ hr.) are picturesque. The *Punta sa Berrita* (extensive view), the highest point of the Monti di Limbara and of N. Sardinia, is reached in 3½ hrs. (bridle-path to within 20 min. the summit).

From Tempio motorbuses ply daily: S. to Nuoro (see p. 469); W. to Sassari (see p. 486); N. (in 1½ hr., fares 15 *L.*, 12 *L.* 50 c.) to (30½ M.) *Palau* (16 ft.), a hamlet on the N. coast. On week-days a steamer, running in connection with the motorbus, plies in ¼ hr. to the (3½ M.) island of **Maddalena** (515 ft.; 7¾ sq. M.), which is reached also by steamer from Terranova Marittima (p. 466; daily, in 3½ hrs.) and from Santa Teresa Gallura (p. 462; on week-days, in 1¾ hr.). The little port of *La Maddalena* (95 ft.; Alb. Belvedere, Alb. Posta Vecchia; 8500 inhab.) is the centre of the Italian fortifications commanding the strait between Sardinia and Corsica (passports examined; photographing forbidden; permit for Caprera obtained here). A drawbridge and a causeway connect Maddalena with the islet of **Caprera** (695 ft.; 6 sq. M. in area), on which, 1 M. from the bridge, is Garibaldi's former house, in which he died on June 2nd, 1882. It contains various relics of the patriot; in front of it is a colossal bust of him, in marble, and in an olive-grove behind the house is his grave, which is visited on the anniversary of his death by Italians from every part of the kingdom. The house may be reached on foot from Maddalena in 1 hr. (carriage there and back 15 *L.*).

32¼ M. *Oschĭri* (761 ft.). About 7½ M. to the N.W. lies the artificial **Lago del Coghínas** (comp. p. 464), with a storage

capacity of 9000 million c. ft. The masonry dam (maximum height 170 ft.) was completed in 1926; 197 ft. lower down lies the underground turbine house, which generates 24,000 kilowatts, chiefly for the island's distributing system radiating from the Tirso works (p. 470) and partly also for the extraction of nitrogen from the air (for fertilizing purposes).

46 M. **Chilivani** (738 ft.; railway restaurant) is the junction for Sassari and Porto Torres (p. 483) and for Tirso.

FROM CHILIVANI TO TIRSO, 49 M., railway in 6 hrs. (38 *L.*, 15 *L.* 20 c.). — 5½ M. **Ozieri** (1279 ft.; hotels: Ozierese, Toscano, Stazione; Rist. Marchetti-Sistu), a considerable town of 9100 inhab., is situated in a fertile, cattle-rearing district. — The line ascends in wide curves to (15 M.) *Pattada* (2210 ft.), its highest point, and then rapidly descends to the valley of the *Tirso* (p. 470), a verdant region dotted with oak-trees. — 38½ M. *Bono* (1758 ft.; Alb. Excelsior), finely situated in the Tirso valley at the foot of *Monte Rasu* (4127 ft.), is noted for the handsome costume of the women. — 41½ M. *Bóttida*. On a precipitous hill to the right is the picturesque ruined castle of *Burgos* (12th cent.; fine view), 2¼ hrs.' walk from Bono, where king Enzio held captive his Sardinian wife Adelasia (comp. p. 484). — 43 M. *Burgos-Esporlatu*. — The railway descends to the floor of the valley and at (49 M.) *Tirso*, situated in a barren, malarious region, joins the line from Bosa to Macomer and Nuoro (p. 469).

59 M. *Torralba*, 3 M. to the S. (motorbus) of the village, ½ hr. beyond which is the richly decorated church of *San Pietro di Sorres*, dating from the Pisan period. There are numerous nuraghi here, one of which (*Oes*) adjoins the railway on the left (E.), while another, known as *Santu Antine*, had three stories. — 62¾ M. *Giave* (1388 ft.). Adjacent is the Campu Giavesu, with several nuraghi. — 67 M. *Bonorva* (1666 ft.; Alb. Sardegna) is an agricultural and pastoral town with 6650 inhabitants. About 7 M. to the E., a little to the N. of the road to the remount depot of Tanca Regia, near the mineral spring of *Fontana Sansa*, is an ancient Sardinian circular precinct with a well shrine (comp. Giara di Serri, p. 482). On the S. side-road, 2½ M. short of this, are the catacombs of *Sant' Andrea Priu*, converted rock-tombs. — The train ascends through three tunnels to the plateau of *La Campeda* (2230 ft.), which forms the boundary between the provinces of Sassari and Cagliari. — Beyond (77½ M.) *Campeda* we descend again.

83¼ M. **Macomer.** — HOTELS. *Albergo e Ristorante della Stazione*, at the railway station, very fair, 30 beds at 7-9 *L.*; travellers intending to arrive in the evening should secure rooms in advance. *Albergo e Trattoria Toscana*, in the town, unpretending.

Macomèr (1890 ft.), with 3900 inhab., is the junction for Bosa and Nuoro (see p. 469), the station for which lies 50 paces to the N. of the main-line station. The town is situated on a barren plateau of basaltic trachyte on the slope of the mountains of the *Caténa del Márghine*, and commands distant views of the Gennargentu and other peaks. In front of the church are three Roman

milestones, found in the neighbourhood; the Roman road from Carales (Cagliari) to Turris (Porto Torres) passed this way.

Several of the best-preserved **Nuraghi** (p. 466) are to be found in the environs of Macomer. These monuments are sufficiently conspicuous, but as they are often difficult of access, owing to the tall grass and thorny underwood surrounding them, a guide is necessary. The most interesting are the almost perfect **Nuraghe Succoronis*, on the Sassari road, 2½ M. to the N.W. of the railway station, which may be ascended in the interior; the **Nuraghe Santa Barbara*, 2 M. to the N. of Macomer, in the shape of a cone upon a lofty square base, likewise in excellent preservation (lights should be brought; entrance on the E. side); and the *Nuraghe Pattada*, 6 M. to the S.W. of Macomer. The *Nuraghe Tamuli* (much injured) is ¾ M. to the N. of the last and 4½ M. to the W. of Macomer. About 50 paces to the E. of the Tamuli, and partly concealed by thistles, are six cones of stone (*sas pedras marmuradas de Tamuli*), 5 ft. in height, three of them with women's breasts.

FROM MACOMER TO BOSA, 30 M., railway in 2-2¼ hrs. Intermediate stations unimportant. — **Bosa** (33 ft.; Hotel Bosa, 10 beds at 6-12 *L.*, well spoken of; Alb. Muroni), a seaport with 6900 inhab., occupies the site of a Roman town of the same name, on the *Temo* (the ancient Temus), 1¼ M. from its mouth. It is dominated by the ruined castle of *Serravalle*, built about 1100.

FROM MACOMER TO NUORO, 39 M., railway in 3¼-3½ hrs. — The nuraghe of Santa Barbara (see above) appears on the left soon after we quit Macomer, and many others are seen farther on. — 4½ M. *Birori*, see p. 470. — 5 M. *Bortigali*, near a fine nuraghe. — 9 M. *Silanus*, to the left of which is the fine *Nuraghe Madrone* (interior accessible). — 13 M. *Bolòtana*. — We traverse a barren and malarious region to (17 M.) *Tirso*, where our line is joined by that from Chilivani (p. 468). — At (28 M.) *Onièri*, between the station and the (3 M.) village, to the right of the road, are some well-preserved Domus de Gianas (p. 466). Motorbus to Sorgono (p. 483). — Beyond (35 M.) *Prato* the line mounts steeply.

39 M. **Nuoro** (1814 ft.; hotels: Baggiani, 20 beds at 9-12 *L.*, Savoia, 12 beds at 6-7 *L.*, good, Grande Italia, 12 beds at 6-7 *L.*; cafés in the Corso; filigree work at No. 10 in the Corso), with 7750 inhab., is the capital of the province of Nuoro and of the Barbagia (p. 483). Its situation on the slope of a hill and its environs, dominated on the S. by an alpine limestone range, are magnificent. The conspicuous prison recalls the brigandage once so rife here. Picturesque costumes. A museum of antiquities is being formed. Nuoro is the birthplace of Grazia Deledda (b. 1873), most of whose novels deal with the town and its neighbourhood. In a small valley to the E., on the N. margin of the *Ortobène* mountain-group, are some good specimens of Domus de Gianas (p. 466). The ascent of the Ortobene (3133 ft.) is interesting (2-2½ hrs.; bridle-path, but guide advisable); at the top (fine view) are a church and a statue of the Redeemer by a local sculptor. The wine of *Oliena*, 7½ M. to the S.E. (motorbus), has some repute. — Other MOTORRUSES from Nuoro: N. to *Monti* (p. 467; 77 M. in 4 hrs., 33 or 27½ *L.*); N.E., along the mountainous E. coast, viâ the landing-places (steamers, comp. p. 461) of *Orosei* (hotels: Centrale, Cedrino), *Santa Lucia*, *Siniscola* (Alb. San Giovanni), and *Posada*, with fine sea-views, to *Terranova* (p. 467; 83¼ M. in 4½ hrs., 41 or 34¼ *L.*); E. (20½ M. in 1 hr., 10 or 8¼ *L.*) to *Dòrgali* (1269 ft.; Alb. Italia, Alb. Pace; motorbus N. to Orosei, S. to Tortoli, see p. 482), a village of 5300 inhab., noted for their picturesque costumes, with stalactite caverns (Grotta Toddeittu, Grotta del Bue Marino, the latter accessible from the sea only) and prehistoric rock-tombs (Domus de Gianas, p. 466) in the neighbourhood, and mouflon (p. 464) in the fine forests; S. viâ Mamojada and Fonni (p. 483) to Lanusei (see p. 482); and S.W. to Sorgono (p. 483; 49 M. in 3½ hrs., 24¼ or 20¼ *L.*) viâ Oniferi (see above) and *Sarule* (2054 ft.), whence we may ascend E. in 1½ hr. to the top of *Monte Gonare* (3553 ft.; with a small church of early foundation; splendid view).

The railway to Cagliari continues to descend. — 87 M. *Birori* (1286 ft.; p. 469). To the left of the Dualchi road, in the Tanca sa Marchesa (1½ M. from the station), is a well-preserved 'giant's grave' (p. 466; difficult to find). — 91 M. *Bórore.*

97½ M. *Ghilarza* (1027 ft.), station for the villages of **Abbasanta** (1027 ft.; hotels: Stazione, Vittoria, Speranza), near the station, and *Ghilarza* (951 ft.; Alb. Tripoli, 10 beds at 6 *L.*), 1 M. farther E. About 1½ M. to the S.W., ⅓ M. to the right of the railway, is the well-preserved nuraghe of *Losa*, with several subsidiary structures of the same kind and, farther off, remains of the circular walls, defended by towers, of the attached village. About 3 M. to the N.W. is the nuraghe of *Aiga*. Motorbuses run W. to (10½ M.) *Santulussurgiu* (1650 ft.), in a wooded fissure of the extinct volcano of Monte Ferru (3445 ft.); N.E. to (9½ M.) *Sedilo* (945 ft.), with a menhir (Perda fitta), nuraghi, and rock-tombs.

FROM ABBASANTA TO SORGONO, 31½ M., motorbus in 4¼ hrs. (fares 15 *L.* 65 c., 13 *L.*). The road runs S.E. to (5 M.) *Tadasuni* (607 ft.; Alb. Tirso) and crosses a concrete bridge (984 ft. long, 197 ft. high) over the *Tirso* (the ancient Thyrsus), the chief river in the island, here converted by the **Tirso Dam** into the 'Lago Omodeo', the largest artificial lake in Europe (13½ M. long, 3 M. wide in places), with a storage capacity of 14,768 million c. ft. (Nile dam at Aswân 95,850 million c. ft.; Eder dam, in Germany, formerly the largest in Europe, 7171 million c. ft.). The masonry dam, at *Santa Chiara d'Ula*, designed by Angelo Omodeo and L. Kambo, was built in 1918-23; it is 197 ft. high in places and has 18 arches, each 49 ft. in breadth, and an equal number of extrados facing the lake and connecting the buttresses; the power house (generating 20,000 kilowatts), the heart of the Sardinian electric power system (comp. p. 468), has been built into the dam, between the two buttresses nearest the centre. A smaller lake, with a dam 72 ft. high and a power house generating 4000 kilowatts, has been formed 2½ M. farther S., between Busachi and Fordongianus (p. 471); hence three canals flow through the broad plain of Oristano and supply 150 sq. M. with water in summer. — *Sórgono*, see p. 483.

Beyond Ghilarza the railway passes (102 M.) *Paulilátino* (833 ft.), in the neighbourhood of which are several nuraghi, e.g. that of *Lugherras*, 2½ M. to the N.W., which was subsequently converted into a Punic shrine. About 2½ M. to the S.W. of Paulilatino, near *Santa Cristina*, is a well shrine like that at Giara di Serri (p. 482). — Beyond (108 M.) *Milis* (564 ft.; the village lies 5 M. to the W.; motorbus from Oristano, see p. 471) we obtain a fine view, to the right, of the *Campidano Plain* (p. 477), which the train enters at (114 M.) *Solarussa* (39 ft.). The vegetation now assumes a more African character; cacti take the place of heaped up stones to mark the boundaries of fields. A few palms appear. The excellent white wine known as Vernaccia (p. 473) is produced near Solarussa. — The train crosses the Tirso and reaches (115½ M.) *Simaxis.*

120 M. **Oristano** (29 ft.; railway restaurant; Alb.-Rist. Industriale, 26 beds at 5-9 *L.*, Alb.-Rist. Ozierese, 10 beds at

5-6 *L.*, both in the Piazza Roma; steamers, see p. 461; the harbour is 5 M. to the W.), the seat of an archbishop, a small town with 9850 inhab. and important potteries, has been improved, commercially and hygienically, by the regulation of the Tirso (see p. 470). It is said to occupy the site of the ancient *Othoca*, and was once the capital of the judicature of *Arborea*. Several towers of the mediaeval fortifications are still standing, the finest being that in the Piazza Roma or Mercato (interesting local costumes on market-days). The *Cathedral*, of the 18th cent., with fine Romanesque door-mountings, replaces a church built in 1228. Of this the lower part of the belfry (14th cent.) is still extant, while a few Gothic reliefs of the same period are shown in the chapel on the right of the raised choir. In the Piazza Eleonora, outside the Municipio, is a marble statue of *Eleonora of Arborea* (p. 465), by Ulisse Cambi (1881). Signor Pieschedda, the advocate, owns a collection of prehistoric and Punic antiquities, which is shown to strangers after previous application. The beautiful Pisan church of *Santa Giusta*, ½ hr. S. of the town, has walls articulated with blind arcades; the nave rests on antique columns.

Excursions. **Tharros,** 12½ M. to the W. of Oristano, may be reached by carriage in 2¼ hrs. (fare 50-60 *L.*; provisions should be taken; the motorbus goes no further than Cabras). The road crosses the Tirso and leads to (5 M.) *Cábras* (29 ft.), a village on the salt lake (Stagno di Cabras; productive fishery), with the scanty ruins of a castle where Eleonora of Arborea first accorded the Carta de Logu to her subjects (p. 465). To the W., between the sea and the stagno, the sandy peninsula of *Sinis* terminates in the *Capo di San Marco*, where the ruined abbey-church of *San Giovanni di Sinis* approximately indicates the site of the Phoenician town of *Tharros*, of which a few remains are left. Farther S., on the coast, is the Phoenician necropolis, utterly ruined. About 3 M. to the N. is the church of *San Salvatore*, with catacombs.

Another excursion (by carriage in 2½-3 hrs.) is to the ruins of the Roman town of *Cornus*, on the coast, 15 M. to the N.W. *Cúglieri* (1571 ft.; pop. 4800; motorbus from Oristano), lies 12½ M. to the N. of Cornus.

A still more attractive excursion (motorbus in 1 hr.) is that to *Milis* (229 ft.; quarters at Zoccheddu's), 12½ M. to the N. (railway station, see p. 470), a village of 1300 inhab., celebrated for its orange-plantations. The largest of these contains about 500,000 orange, lemon, and mandarin trees, sheltered from the wind by huge ivy-wreathed elms and laurels (the haunt of wild cats). — The motorbus goes on to Santulussurgiu (25 M.; p. 470).

From Oristano to Neoneli, 29 M. to the N.E., by motorbus in 3 hrs. The road passes (12½ M.) *Villanova Truschedu* (197 ft.), ½ hr. N.W. of which is the nuraghe Santa Barbara, consisting of two towers with an intervening courtyard. — 16 M. *Fordongianus* (128 ft.; Alb. Piras), on the left bank of the Tirso, occupies the site of *Forum Traiani*, which lies only 3-6 ft. below the present level of the soil. Relics of ancient buildings are seen on every side, and a few antiquities have been collected in the Casa del Comune. Near the river is a thermal spring (140° Fahr.) with the vast remains of the ancient baths. On the opposite bank, on the way to Villanova, are the badly preserved ruins of an amphitheatre. For the Tirso Dam, see p. 470. — 25 M. *Busachi* (1141 ft.; quarters at Macis's; fine costumes), with some well-preserved Domus de gianas (p. 466). — 29 M. *Neoneli* (1821 ft.; Alb. Cadeddu, 10 beds), whence motorbuses run to Abbasanta and Sorgono (see pp. 470, 483).

Beyond Oristano the railway to Cagliari skirts several marshy lakes. — 131 M. *Marrubiu*, 2 M. to the S. of which lies *Terralba*, from the 12th to the 16th cent. the seat of a bishop. Several thousand acres in this district, which includes the agricultural settlement of *Villaggio Mussolini*, have been drained by electric pumps and laid under cultivation. — 136 M. *Uras-Mogóro*. Uras, at the base of the volcanic *Monte Arci* (2664 ft.), was the scene of a victory gained by the Marchese d'Oristano over the Spanish viceroy in 1470. — 142 M. *Pabillonis*. To the left are the castle of *Monreale* (890 ft.), once the seat of the Giudici of Arborea, still in good preservation, and (2½ M.; diligence in summer) the thermal *Baths of Sárdara* (330 ft.; Alb. delle Terme, open in summer). — 147 M. *San Gavino*, whence a mineral-line (12½ M.; p. 479) diverges for the important lead-mine of *Montevecchio*. Saffron is largely cultivated here. Motorbus from San Gavino to the N. to (5 M.) *Sárdara* (quarters at Podda's; the baths lie 2 M. to the W., see above), with a subterranean well-shrine, in the form of a nuraghe, near the little church of Sant'Anastasia (comp. the Giara di Serri, p. 482).

151 M. **Sanluri** *Stato* (197 ft.). To the S. is the Stabilimento Vittorio Emanuele, where, since 1919, about 6 sq. M. have been drained for the raising of crops.

From Sanluri Stato to Villacidro, 8¾ M. to the S.W., branch-railway in ½-¾ hr. — *Villacidro* (876 ft.; Alb. Aquila d'Oro; Alb. La Pineta) is a little summer-resort situated amid young pine-forests and groves of olives and oranges, at the foot of *Monte Margiani* (2818 ft.). To the S.W. rises the *Punta Perda de sa Mesa* (4055 ft.; views).

From Sanluri Stato to Isili, 35 M. to the N.E., branch-railway in 2¾-3¼ hrs. — 3¾ M. *Sanluri* (443 ft.) is a village where in 1409 King Martin I. of Sicily defeated Brancaleone Doria, husband of Eleonora (p. 465) and her heir in the government of Arborea. — At (10½ M.) *Villamar* a branch diverges for *Ales* (17 M. in 1-1½ hr.). — 22½ M. *Gèsturi* (1017 ft.), at the E. foot of the *Giara di Gesturi* (1968 ft.), a basaltic plateau, 7½ M. long, 2½-4 M. wide; its steep verge was once bordered by seventeen nuraghi, a few of which are in good preservation. — At (31 M.) *Sarcidano* we join the line from Sorgono to (35 M.) Isili (see pp. 483, 482).

162 M. *Villasor* (75 ft.). The village of *Monastir*, with rock-tombs (p. 466), lies on the volcanic hill to the left. — From (168½ M.) *Decimomannu* (43 ft.) a branch-line diverges for Iglesias (p. 479). — 170 M. *Assémini*. The line now skirts the *Stagno di Cagliari* (on the right). — 173½ M. *Elmas*, the air-station of Cagliari (see p. 462). — On the limestone slopes to the left, just before Cagliari, lies the necropolis of the ancient Carales (p. 477).

178½ M. *Cagliari*.

B. Cagliari and its Environs.

The main-line Railway Station (for Iglesias, Sassari, and Terranova) is in the S.W. part of the town (Pl. A 4); that of the narrow-gauge railway (for Mandas, Sorgono, and Tortoli) is in the S.E. part of the town (Pl. D 6).

CAGLIARI
1 : 12.750
0 100 200 300
Metri
A
B
C
D
1
2
3
4
5
6
Penitenziario
Quarto S. Elena
S. Lorenzo
Ist. de Ciechi
Chiesa dei Cappuccini
Alb. dei Poveri
Anfiteatro Romano
Istituto Sordomuti
Caserma Carlo Alberto
Orto Botanico
Ospedale Civile
Casa detta di Tigellio
Viale Trento
Convento S. Mauro
Torre Pancraz
Museo
Indipen.
Citadella Puriss.
S. Cecilio
S. Croce
Pal. Prefettura
Pal. Arcivesc.
Cattedrale
S. Giac.
Domenico
S. Efisio
Osped. Militare
S. Michele
S. Anna
Resti
Chiara
S. Giuseppe
Torre dell'Elefante
Carmine
Maddalena
Piazza del Carmine
Università
Carlo Fel.
Teatro Civico
S. Giacomo
Stazione
Largo Carlo Felice
S. Antonio
S. Sepolcro
S. Agostino
Mercato
S. Teresa
S. Caterina
S. Rosalia
S. Lucifero
Macello
S. Lucia
S. Eulalia
Pont. March.
Manifattura Tabacchi
Darsena
Casogeno
Mola nuova
Stazione Ferr. second.
Arsenale
Viale Buoncammino
Viale Regina Margherita
Viale Trieste
Viale Diaz
Via Roma
Via Manno
Via Cavour
Via Dante
Via Lamarmora
Via Mameli
Via Azuni
Via Università
Via Barcellona
Via Torino
Via Sassari
Via Genova
Via Napoli
Via Alghero
Via Ospedale
Via Istituto
Via Cagliari
Via Porto Torres
Via Roberto Ardigò
Via Regina Margherita
Via Principe Amedeo
Via Principe Umberto
Via Principe Tommaso
Via Principe Eugenio
Via Principe Ferdinando
Via Principe Vittorio
Via Principe Carlo
Via Principe Alberto
Via Principe Luigi
Via Principe Filippo
Via Principe Giuseppe
Via Principe Enrico
Via Principe Guglielmo
Via Principe Federico
Via Principe Ottone
Via Principe Leopoldo
Via Principe Massimiliano
Via Principe Rodolfo
Via Principe Ludovico
Via Principe Sigismondo
Via Principe Ernesto
Via Principe Augusto
Via Principe Carlo Alberto
Via Principe Vittorio Emanuele

ARRIVAL BY SEA. The steamers lie to at the quay of the Dársena (Pl. C 5, 6), but a small boat is necessary for embarking or disembarking (3 *L.*, including luggage).

AIR SERVICE, see pp. 462, 472.

HOTELS. *Scala di Ferro* (Pl. a; C 4, 5), Viale Regina Margherita 5, with restaurant and baths, 80 beds at 9-16, B. 5, L. 12, D. 18 *L.*; *Moderno*, Via Roma 69 (Pl. A 4, B 5), R. only, 65 beds at 11-13 *L.*; *Albergo Quattro Mori* (Pl. b, B 4), Largo Carlo Felice, 34 beds at 7-12 *L.*; *Pensione Herbst*, Via Roma 27, 10 beds at 9-10 *L.*, well spoken of; *Giardino* (Contù), Via Giovanni Maria Angioi 4-6 (Pl. B 4), 42 beds at 5-6 *L.*, with restaurant; *Risorgimento*, R. 7 *L.*

RESTAURANTS (besides those in the hotels). *Firenze*, Corso Vittorio Emanuele 23; *Moderno*, Via Roma 81, opposite the railway station; *Toscana*, Viale Regina Margherita 10 (Pl. C 4, 5); *Cagliari*, Via Sardegna (Pl. B 5). — CAFÉS. *Torino*, Via Roma; *Genovese*, at the foot of the Bastione (Pl. C 4).

POST OFFICE (Pl. A 4), Via Roma. — BANKS. *Banca d'Italia*, Via Sant' Eulalia 4 (Pl. B 4, 5); *Banca Commerciale*, Largo Carlo Felice 7. — PHOTOGRAPHS. *Nissim*, Piazza Yenne and Piazzetta Martiri (p. 474). — PHOTOGRAPHIC MATERIALS. *Clavot, Rizzi & Co.*, Largo Carlo Felice 26; *G. B. Cova*, Via Manno 48. — ORNAMENTS (p. 474): *Bandini*, Via Mazzini (Pl. C 4).

CABS. With one horse, inside the town, to the railway stations or the harbour 4 *L.*, at night 5 *L.* — MOTOR CARS for excursions are obtained from the *S.A.T.A.S.*, Via Caprera (Pl. A 3; owning most of the Sardinian motorbus lines).

THEATRES. *Teatro Civico* (Pl. C 4), in the Castello quarter; *Politeama Margherita* (Pl. C 5), Viale Regina Margherita; *Teatro Valdès*, Viale Regina Elena (Pl. DC 2, 4); *Teatro Olimpia*, Via Roma.

TRAMWAY (25 c., after 10 p.m. 40 c.). From the *Via Roma* (Pl. B 5) viâ the Largo Carlo Felice, Via Manno, Viale Regina Elena (Pl. C 4-D 2), and Piazza Indipendenza (Pl. C 2) to the *Piazza Palazzo*, in front of the Prefettura (Pl. C 3). From the *Viale Trento* (beyond Pl. A 2) viâ the Corso Vittorio Emanuele to the *Via Garibaldi* (Pl. D 3, 4). In summer from the *Via Roma* through the Via Diaz (Pl. D 6) to the bathing-beach at *Poetto* (p. 477; 80 c.). — STEAM TRAMWAY (*Tramvia del Campidano*) from the Via Roma (Pl. B 5) to *Quarto Sant' Elena* (p. 477), 7 M., 8-10 times daily in 50 minutes.

SEA BATHS. The best are 2½ M. to the S.E., in the *Poetto* bay, to the E. of the Capo di Sant' Elia (p. 477; tramway, see above).

TRAVEL AGENCY. *Salvatore Fonti*, Via Manno 2 (Pl. BC 4). — STEAMSHIP AGENCY, *Citra* (Compagnia Italiana Transatlantica), Via Roma 17. — BRITISH CONSULATE, Via Roma 39.

The WINE of the country is cheap and good. Finer varieties are *Vernaccia* (p. 470; strong and acid), *Malvagia* (p. 478), *Moscato*, *Cannonao*, *Monica*, *Nasco*, and *Girò* (sweet). — The drinking-water is dubious, and mineral water should be preferred. — The bread is excellent; on church festivals cakes (Pirichittus, Scandelaus, Mustazzolus, Gesminus, etc.) are specially baked for the occasion.

At the *Festival of St. Ephysius* (May 1st-4th; comp. p. 478) folk from all parts of Sardinia pour into Cagliari, affording an admirable opportunity of studying the national costumes. Every day during Holy Week and Eastertide there are processions with picturesque costumes.

Cágliari (33 ft.), Sardinian *Casteddu*, the *Carales* of the Romans, a very ancient town founded by the Phoenicians, the capital of the island, with 60,000 inhab., is the seat of a prefetto, an archbishop, the Sardinian commander-in-chief, and a university. This handsome town is beautifully situated on an extensive bay (called 'Golfo degli Angeli' because of the shelter it affords) bounding the flat district at the S. end of the island and

terminated by *Capo Spartivento* on the W. and by *Capo Carbonara* on the E. To the E. of the town projects the *Capo di Sant' Elia*, which forms one extremity of the *Golfo di Quarto*. The town is surrounded by extensive lagoons, which yield an abundance of salt: the *Stagno di Cagliari* on the W. and the *Stagno di Molentargius* on the E. side. Cagliari is situated on the slope of a precipitous hill and consists of four quarters: the old town or *Castello* (Sardinian *Castedd'e susu*); below it, to the E., *Villanova;* and lastly *Marina* and *Stampace*, the latter adjoined on the W. by the suburb of *Sant' Avendrace*. Cagliari is one of the hottest and most arid towns in Italy, but a refreshing breeze blows daily after 11 a.m. The industries are adapted for local requirements only (foodstuff factories, brickfields, tanneries, and, recently, a chocolate factory and cement works); pottery is made from the local clay. The harbour is being enlarged at considerable cost for the accommodation of naval vessels.

The tree-shaded Via Roma, which begins at the main railway station (Pl. A 4) and stretches like a quay along the harbour on the S.W. side of the town, is the fashionable corso in the evening. At the beginning of it (l.) is the handsome *Palazzo Comunale* (Pl. A B 4; 1899-1921), with wall-paintings by Filippo Figari, a small collection of paintings by other Sardinian artists, and a collection of Siamese, Burmese, and Japanese works of art. Hence the broad Largo Carlo Felice ascends past two handsome market-halls (interesting in the morning) and a bronze statue of *Carlo Felice I.*, in Roman costume (1860), to the Piazza Yenne.

In the Piazza Yenne (Pl. B 3), the centre of the modern town, rises an ancient column, erected here in 1822 to mark the beginning of the road to Porto Torres. The main thoroughfare of the town, parallel with the coast, runs past this point. It consists of the Via Giuseppe Manno (or popularly *La Costa;* Pl. B C 4), leading to the upper town, and the Corso Vittorio Emanuele, running N.W. The Via Manno is the busiest street in Cagliari, with numerous shops, where among other things the gold ornaments commonly worn by the country-people should be observed. It traverses the *Piazzetta Mártiri d'Italia*, with a pyramidal monument, and farther on descends viâ the Piazza della Costituzione (Pl. C 4) to Villanova, where it is called Via Garibaldi (Pl. D 3, 4). A little way off this last street, to the left, is the church of *San Domenico* (Pl. D 3), with a fine Renaissance arch (5th chapel on the left), a baroque high altar, and Gothic cloisters. The church of *Santi Cosma e Damiano*, to the S., beyond the convent of San Lucifero (beyond Pl. D 4), is of Byzantine origin.

The *Viale Regina Elena (Pl. C D 4-2), a picturesque promenade, leads N. from the Piazza della Costituzione beneath the precipitous E. side of the Castello to the Giardino Pubblico. Above us (left) we see the picturesque rear of the buildings of

the Castello, including the cathedral and its rock-hewn crypt; below us (right) lies Villanova with its quaint tiled roofs, beyond which stretches a beautiful view to Capo Sant' Elia and across the wide plain of Quarto to the mountains of the Serpeddi and the Sette Fratelli. — From the *Giardino Pubblico* (Pl. C 1), with its luxuriant southern vegetation, we may ascend to the W. to the Buon Cammino promenade (see p. 476).

The street ascends to the left in two zigzags from the Piazzetta Martiri d'Italia (p. 474) to the ***Castello**, which still has its ancient gates, towers, and walls, and contains the chief buildings and the palaces of the nobility. The bastions at the S. angle were converted in 1900 into splendid view-terraces entitled the *Terrazza Umberto Primo* and the *Bastione Santa Caterina* (Pl. C 4), which are approached also from the Piazza della Costituzione (p. 474) by a monumental staircase. The Via Università leads N. to the university and the imposing *Torre dell'Elefante* (Pl. C 3), erected in 1307 by the Pisans, as the metrical inscription records.

The **University** (Pl. C 3, 4), founded in 1596 and remodelled by Charles Emmanuel III. of Savoy in 1764, is attended by over 400 students. The *Library* contains 105,000 vols.; among the MSS. are the forged 'Pergamene di Arborea' and the genuine 'Carta de Logu' of Eleonora (see p. 465). In the second room of the interesting *Mineralogical and Palaeontological Collections* are the skull and bones of a crocodile discovered in the Piazza d'Armi. The *Zoological Museum* contains a collection of Sardinian birds and some fine examples of the moufflon (p. 464).

Proceeding in a straight direction from the Umberto terrace, we pass through the ancient *Torre dell'Aquila*, now incorporated in the *Palazzo Boyl*, into the narrow Via Lamármora (Pl. C 4-2), the main street in the Castello, running N. and S. on the steep hill. Two or three streets run parallel with the Via Lamarmora, connected with each other by steep lanes or dark archways and flights of steps. In the middle of the Castello is the little terraced Piazza Carlo Alberto, with the *Old Palazzo Comunale* (Pl. C 3). The steps to the right ascend to the cathedral.

The **Cathedral** (*Santa Cecilia;* Pl. C 3), completed in 1312 by the Pisans, was afterwards altered and modernized. The baroque front has been removed, revealing the simple Pisan façade behind it. The front walls of the transepts are pierced by fine old doorways.

Interior. At the main entrance are two *Ambones with scenes from the New Testament, being the halves of a pulpit, from the cathedral at Pisa, by Guillelmus, an important example of Pisan sculpture of the 12th cent., presented to Cagliari in 1312. Its original appearance resembled the pulpit in San Michele (Pl. B 3), though the latter is of much later date (1530). — In the left transept is the tomb of Martin I. of Sicily (d. 1409), the victor at the battle of Sanluri (p. 472). — In the crypt are monuments to the queen of Louis XVIII., a princess of Savoy (d. 1810), and to the only son (d. 1799) of Victor Emmanuel I.

Farther to the N., in the Piazza Indipendenza, is the Pisan *Torre San Pancrazio* (Pl. C 2; 14th cent.), commanding a good view (opened by the custodian of the museum). The adjoining ***Museum of Antiquities** (Pl. C 2; state-owned), founded by King Carlo Felice in 1800, before his accession to the throne, contains the most complete collection of Sardinian antiquities, excellently arranged by the present director, Prof. Antonio Taramelli, the leading authority on early Sardinian civilization. The museum is open on Sun. from 10 onwards; at other times adm. on application.

The Vestibule contains a bronze bust of Carlo Felice and marble busts of A. La Marmora (p. 466) and the Sardinian archaeologist Giovanni Spano; below the last is a fragment of a bronze inscription in three languages. — Room I. Primitive Sardinian antiquities. The cabinets on either side of the entrance contain finds of the stone and bronze ages from rock-tombs and settlements, nuraghi and well shrines. Excellent collection of Sardinian *Bronzes, nearly all found in or near nuraghi, and marked by a style of workmanship, which though crude and primitive is distinctive and uniform. These objects include animals, warriors (generally on foot, a few on oxen), gods, utensils, sacred lamps in the form of ships, and weapons (some originally bound together by copper strips and used as votive gifts). In the centre of the room is a cork model of the Nuraghe Nieddu (p. 484), which can be taken to pieces; around it are granite moulds for bronze-castings. Farther on are stones used in working the obsidian out of which the primitive inhabitants made their knives and weapons. — Room II. Punic antiquities, stelae, and sarcophagi, found in the necropolises of Tharros (p. 471), Nora (p. 478), and Cagliari. Two granite sphinxes. Excellent portrait-masks and clay figures from a Punic factory on the Stagno di Santa Gilla. A glass case in the middle contains hieroglyphic votive inscriptions on strips of gold and silver. — Room III. Antiquities of the Punic and Roman periods. Large collection of opalescent glass vessels. Pottery and bronze inscriptions. In the central glass cases (continued from Room II): *Ornaments, amulets, toilet articles of shell, ivory, coloured vitreous paste, bronze (e.g. mirrors and razors), and gold; gems; scarabs. — Room IV. Large stone monuments and sculptures and Punic, Latin, and Greek inscriptions. Garden: Sphinxes, inscriptions, and mediaeval sculptures. — Rooms V, VI, and VII: Inscriptions, sculptures, and other relics of the Christian period; collection of coins. — The Upper Floor is devoted mainly to pictures of the 14-18th cent., including a fine polyptych from Ottana. Here are shown also a sword of honour of Napoleon I. and other curiosities.

The Passeggiata Buon Cammino (Pl. B C 1, 2) traverses the forecourt of the *Citadel* and runs along the ridge of the hill to the Piazza d'Armi, passing the *Carlo Alberto Barracks* and the *Prison*, both on the right. A road to the left descends immediately beyond the barracks to the Roman **Amphitheatre** (Pl. B 1), the greater axis of which measures 96½ yds., the lesser 79½ yds., while the arena was about 55 by 37 yds. A natural depression in the rock which slopes hence towards the sea was turned to account in its construction, and most of the rows of seats are hewn in the rock, while the open S. extremity was closed by masonry. Below are the *Poor House* (Albergo dei Poveri; Pl. B 1), formerly a Capuchin convent, and the *Botanic Garden* (Pl. A B 2; opened on request).

The Botanic Garden and the garden of the Poor House contain considerable remains of *Ancient Reservoirs*, subterranean canals, etc., hewn in the rock, testifying not only to the difficulties of the water-supply in ancient Carales (which was wholly dependent upon rain-water) but also to Roman skill in forming waterworks. The aqueduct is continued along the cliffs to the N.W. of the town. Farther on, on the same rocky plateau, is situated an extensive **Necropolis.** Nearest the town are the older Punic tombs, consisting of subterranean chambers hewn perpendicularly in the limestone rock. (Caution must be used, as many of the entrances are overgrown with plants.) Farther W. are the Roman tombs, which are usually hewn horizontally in the rock. Several Roman tombs also border the road to the S., leading through the suburb of Sant' Avendrace (p. 474). The finest of these is the *Grotta della Vipera* (locked; gratuity to the keeper), with a handsome façade and two serpents on the top, being the tomb of Atilia Pomptilla and her husband Cassius Philippus, who died here as exiles from Rome during the reign of Nero, as we are informed by the Latin and Greek inscriptions. Excellent view from the top of the plateau.

A number of *Roman Private Houses,* erroneously named *House of Tigellius* (Pl. A 2; entrance by No. 253; locked; most conveniently visited on the way back from the Grotta della Vipera), have been excavated in the Corso Vittorio Emanuele (Pl. A B 3). The triclinium with a mosaic pavement and the stucco walls with traces of coloured decorations should be noticed. The ancient Carales lay farther N.W. than the modern city, stretching for a considerable distance between the foot of the slope and the lagoon, which was an open bay of the sea until the middle ages. — Below *Sant' Efisio* (Pl. B 3) is a crypt with four pillars and a fountain-niche, dating from pre-Christian times.

Environs. The ruined castle of *San Michele* (393 ft.), 1¾ M. to the N. of the Piazza d'Armi (p. 476), commands a view of the Stagno di Cagliari and of the **Campidano** (p. 470), the fertile and populous, though fever-stricken, plain extending from S.E. to N.W. between the Gulf of Cagliari and the Gulf of Oristano. The habits and costumes of the natives are in many ways peculiar. The villages are all built of unfired (sun-dried) bricks ('ládiris'). The old-fashioned Sardinian round dance, accompanied by the double flute ('launeddas'), is worth watching. Most of the red wines are good but soon deteriorate.

From Cagliari to the Capo Sant' Elia, 1¼ hr. to the S.E. (tram to Poetto, at the N. base of the cape, see p. 473). We follow the road leading E. from the Viale di Buonaria (Pl. D 6), and pass the cemetery. The (¼ hr.) church of *Santa Maria di Buonaria* (open in the morning) contains numerous votive offerings from mariners and convicts. About ½ hr. S.E. is the large prison of *San Bartolomeo*, accommodating the convicts employed in the salt-works. In ½ hr. more we arrive at the top of the **Capo Sant' Elia** (455 ft.), where some rude attempts at hewing the rock and some graves appear to indicate that an ancient settlement once existed here. An inscription in the museum at Cagliari mentions a temple of Venus Erycina on this spot. Fine view of the gulf and (at the back of us) the town. In returning we may visit the salt-works, which stretch 2 M. to the N.E. from San Bartolomeo.

From Cagliari to Quarto Sant' Elena, 5½ M. to the N.E. The road starts from the Villanova quarter of the town. On the right we have a view of the Capo Sant' Elia and the *Stagno di Molentargius*. The tram to Quarto (7 M.; see p. 473) makes a sweep towards the N. and runs viâ *Pirri* (3 M.), *Monserrato* (3¾ M.; p. 481), *Selargius* (5½ M.; festival on Oct. 22nd), and (6¼ M.) *Quartuccio*. At both Pirri and Selargius there are large wine-vaults and distilleries. **Quarto Sant' Elena** (Alb. Bottari), a thriving village

of 9350 inhab., is worth visiting only for the festival of St. Helena (May 21st), the main feature being a procession of richly decked teams of oxen. Excellent Malvagia (malmsey) wine is produced near Quarto.

From Cagliari to Teulada, 38½ M., motorbus in 3 hrs. (19 *L.*, 16 *L.*). The road runs S., across *La Plàia*, a series of sandy islands connected by numerous bridges and separating the Stagno di Cagliari from the sea. Only the first (*Scafa*) of the eight channels between these islands shows any considerable current. At the end of La Plaia is the (6¼ M.) hamlet of *La Maddalena*, whence a mineral-railway runs towards the mountains. The road then skirts the W. coast of the Gulf of Cagliari. This stretch of coast, with the farms of *Su Loi* and *Orri*, formerly infested by fever, has been converted into an extensive cultivated area (oranges, lemons, olives, grapes, and vegetables). Beyond (13½ M.) *Sarroch* (with a very ancient nuraghe) we pass *San Pietro di Pula* (on the right) and reach (18 M.) **Pula** (36 ft.; Alb. Nora). The ancient little church of *Sant' Efisio* lies 1¾ M. to the S.S.E. The Phoenician (afterwards Roman) town of **Nora**, said to have been the most ancient town in Sardinia, lay upon the foot-hills beginning here, a situation characteristic of Phoenician settlements (comp. Carales, Tharros, Sulci, all in Sardinia). A few traces of this town are still visible (a small theatre, remains of an aqueduct, tombs, etc.; also some ruins of the harbour). At the festival of St. Ephysius (p. 473) the body of the saint is brought hither in solemn procession from Cagliari (Pl. B 3) and exhibited for two days. The people then put up in the buildings standing here. — The road goes on to (28½ M.) *Domus de Maria* (282 ft.), then over the (32¼ M.) pass (987 ft.; with the Nuraghi de Mesu) to (38½ M.) *Teuláda* (206 ft.; Alb. dell'Angelo), a village prettily situated amid groves of oranges and lemons (steamer, see p. 461).

From Cagliari to Tortolì, 87 M., motorbus in 5 hrs. (43 *L.*, 36 *L.*). The road runs N.E. to (5½ M.) *Quarto Sant' Elena* (p. 477) and then traverses the desolate mountain-district of *Sarrabus*. Three villages lie close together in the plain at the mouth of the *Flumendosa:* 39¾ M. **Muravera** (36 ft.; Alb. Porcella; steamer, see p. 461), *Villaputzu*, and *San Vito*. Mining operations are carried on near by. A dam across the valley is projected. From Muravera the road goes on through the valley of the *Quirra* to (64½ M.) *Tertenia* (456 ft.; quarters at Pisu's) and (87 M.) *Tortolì* (p. 482).

C. Iglesias and S.W. Sardinia.

From Cagliari to Iglesias, 34 M., railway in 1½-3 hrs. (27 *L.*, 18 *L.* 25 c., 11 *L.*). — Road, 34¾ M.

From Cagliari to (10½ M.) *Decimomannu*, see p. 472. — 19¼ M. *Siliqua* (216 ft.; Alb. Italia, at Soddu's). Light railway to Calasetta, see p. 480. — 28½ M. *Villamassargia-Domusnovas*. The former village (393 ft.) lies 1¼ M. to the S.W., while Domusnovas (466 ft.; with the nuraghe of Dom' e s'Orcu, to the W.) is 2 M. to the N.W. of the railway station.

Domusnovas (guides obtainable) is the starting-point for the ascent of the *Punta San Michele* (2972 ft.), the highest summit of *Monte Marganai*, a mountain rich in zinc and lead ores (mined on the N.E. side; see p. 479). About 3 M. from the village we pass through the stalactite cavern of San Giovanni, ½ M. in length (605-720 ft.; fine view as we emerge). We here begin the ascent to the (3 hrs.) summit, which commands a view of the S.W. part of Sardinia. The descent to Domusnovas takes 2 hrs.; another route, leading first to the N.W. viâ the *Punta Reigraxius* (2916 ft.) and the Case Marganai (2365 ft.), then to the S.W. to Iglesias, takes 4 hrs. On leaving the cave of San Giovanni, those interested (lamps should be taken) may visit the mines of Marganai, Saduchessa, Tiny, Bucueddu, and San Benedetto, and reach Iglesias in 5-7 hrs.

34 M. **Iglesias** (623 ft.; Alb. Leon d'Oro, Piazza del Municipio, 18 beds at 6-8 *L.*; Alb.-Rist.-Caffè Sella, near the railway), with 14,150 inhab., the seat of a sottoprefetto and a bishop, is the centre of the *Iglesiente*, the important mining district of Sardinia. The Via Garibaldi gradually ascends from the railway station to the N.W. to the (5 min.) Piazza Sella, at the entrance to the inner town, where a statue commemorates the Italian finance minister Quintino Sella (d. 1884), who did much to develop the mining industry of Sardinia. To the left (S.) is the marketplace. We proceed straight on through the Via Umberto to the Piazza Lamármora, then half-left by the narrow Via Centrale and the Piazza Vittorio Emanuele to the Piazza del Municipio. The *Cathedral* here, built by the Pisans in 1285, possesses a bell cast by Andrea Pisano in 1337. *San Francesco*, another mediaeval church, is being restored. Some remains are left of the Pisan town-walls; the *Castle* built by the Aragonese in 1325 on the E. of the town, is now a factory. The Scuola Mineraria for the education of mining surveyors (Capi-Minatori) contains collections.

The church of *Nostra Signora del Buon Cammino* (1080 ft.), 1 M. to the N.W. of Iglesias, commands a wide view. — A pleasant excursion may be made to the N. of Iglesias, through a mining district which was worked also by the ancients. We drive by carriage in 3 hrs. (motorbus in 2 hrs., 10 *L.* 25 c., 9 *L.*) to (15½ M.) *Flumini Maggiore* (265 ft.; accommodation at Rancarani's; 3800 inhab.), situated among orange-groves. On the way we pass the farm of *Sant'Angelo* (8 M. from Iglesias), where we procure a guide to lead us to the (½ hr. N.E.) sadly ruined *Temple of Antas*, known locally as the 'Domus di Gregori'. From Flumini we proceed on horse-back by the road leading viâ (2¼ hrs.) *Miniera Gennamare*, with a fine view of the mountains sloping down to the sea, and (1 hr.) *Miniera Ingurtosu* (introduction necessary for accommodation; motorbus in the morning to Arbus, 8¾ M. in ¾ hr.) to (3 hrs.) *Arbus* (accommodation at Concaz's). From Arbus a motorbus (12½ M. in 1 hr., 8 *L.* 20, 7 *L.* 15 c.) runs viâ (3¾ M.) *Guspini* (on the mineral-railway to Montevecchio; Alb. Fanni) to San Gavino (p. 472). — A fine drive (6 hrs. there and back; provisions should be taken) leads W. from Iglesias along the coast viâ *Fontanamare* to *Miniera Nebida* and *Miniera Masua*, affording fine views of the Pan di Zúcchero reef, etc.

From Iglesias to Palmas Suergiu, 21 M., light railway in 1½ hr. — At (3¾ M.) **Monteponi** (1174 ft.; motorbus from Iglesias, 2 M., 1½ *L.*) is a large lead and zinc mine, with modern washing-plant and smelters and appliances for the extraction of silver from the lead ore (visit interesting; apply to the manager). — 21 M. *Palmas Suergiu*, on the light railway to Calasetta, see p. 480.

From Iglesias to Carloforte, motorbus to the S.W., viâ *Portoscuso*, to *Portovesme* (15½ M. in 1¾ hr., 10 *L.* 25 c., 9 *L.*), thence steamer (p. 461; 6 M. in ¾ hr.) to the trachyte island of *San Pietro* (the *Accipitrum* of the ancients; area 20 sq. M.). **Carloforte** (33 ft.; hotels: Pomata, Pegli, Granaglia), with 7800 inhab., the capital of the island, was founded in 1736 by Charles Emmanuel III., who brought hither a colony of Genoese,

whose forefathers had been settled on an island off Tunis since the 13th century. They still retain their dialect and costume and, unlike the Sardinians, are efficient traders and deep-sea fishermen. At the harbour (which is also a naval base; photographing prohibited) is a marble statue of Charles Emmanuel III. In the small castle to the S. of the town is a geodetic station for observations of latitude. A picturesque walk (2½ hrs. there and back) may be taken to the S. along the rocky and fissured E. coast to the *Punta Nera* and the *Punta delle Colonne*, so called from the columnar formation of the trachyte cliffs. Another (3 hrs. there and back) leads to the N.W. to the *Guardia dei Mori* (692 ft.), the highest point on the island. A visit to one of the tunny-fisheries ('tonnáre') is interesting during the fishing season.

The tunny ('tonno') makes its way in spring from the Atlantic towards the E. spawning-grounds in dense shoals (often followed by sharks) and is then captured with large nets off the coasts of Sardinia and Sicily; preserved in oil, it is a favourite dish of the Italians. At the N. end of the island of San Pietro, adjacent to the small *Isola Piana*, and near Portoscuso (p. 479) are four important tunny-fisheries. In May and the beginning of June thousands of persons are here occupied in the catching, cutting up, boiling, and packing of the fish. The value of a good 'matanza' (slaughter; the huge fish are killed before being taken out of the nets) is sometimes as much as 400,000 *L.*

From Carloforte a steamer plies twice daily in ½ hr. to (4½ M.) *Calasetta* (see below).

From Siliqua to Calasetta, 49¾ M., light railway in 3½ hrs. — *Siliqua*, see p. 478. — The line runs S.W., past the high-lying castle of *Acquafredda*, and traverses a desolate mountain-district and the region still called *Sulcis* after the Roman city to which it belonged (see below). Scattered around are several sheep-farms ('furiadroxius'). At (39½ M.) *Palmas Suergiu* we are joined by the line from Iglesias (p. 479); hence the railway and road cross a chain of small sandy islands, interrupted by only one channel of any considerable width (now spanned by a bridge), to the volcanic island of *Sant'Antioco* (42 sq. M.; highest point 889 ft.). To the S. of the isthmus three peculiarly shaped islands, known as *Vitello* (calf), *Vacca* (cow), and *Toro* (bull), rise steeply from the sea.

43 M. **Sant' Antioco** (49 ft.; Alb. Vittoria, Alb Firenze; coasting-steamer, see p. 461), a town of 5100 inhab., in a healthy situation on the E. side of the island, occupies the site of the Phoenician city of *Sulci*, afterwards Roman. Next to Tharros (p. 471) Sant' Antioco is the richest mine of Phoenician and Roman antiquities in Sardinia. Among these are a Phoenician and a Roman necropolis, and fragments of walls and buildings. There is a small collection of antiquities in the house of the inspector (Cavaliere Biaggio). Under the church are extensive Christian catacombs (converted Punic tomb-chambers) with scanty remains of frescoes. A Roman cistern, repaired in 1911, serves as the municipal well (Fonte Romana).

49¾ M. *Calasetta* (95 ft.), a colony, of Oriental aspect, from Carloforte, where also the Genoese dialect and costume have survived. Steamer to Carloforte, see above.

D. From Cagliari to Tortoli and to Sorgono.

Railway from Cagliari to *Tortoli*, 139 M. in 11 hrs. (1st class 80 *L.* 50 c., 3rd class 33 *L.*); to *Sorgono*, 103 M. in 9-9½ hrs. (1st class 59 *L.*, 3rd class 24 *L.*). The lines separate at (43 M.) Mandas. — This is an interesting journey through wooded hills. Better night-quarters are to be found at Lanusei (p. 482) or Aritzo (p. 483) than at Sorgono.

ROADS, 106¼ and 77½ M.: viâ (25 M.) *Senorbì* (669 ft.; see below) to *Mandas* (1611 ft.; see below), 34 M.; from the fork 3¾ M. beyond Mandas the right branch leads to (25 M.) *Seùi* (2657 ft.; see below), (39½ M.) *Lanuséi* (1821 ft.; p. 482), and (68½ M.) *Tortolì* (49 ft.; p. 482), the left to (16¾ M.) *Làconi* (2080 ft.; p. 483) and (39¾ M.) *Sórgono* (2257 ft.; p. 483).

FROM CAGLIARI TO TORTOLÌ. — *Cagliari* (Ferrovia secondaria; Pl. D 6), see p. 472. The railway soon turns towards the N. To the left we have a view of the picturesque upper town and the domed convent of San Lucifero (suppressed) in the foreground. Farther on, on the right, are the pine-clad slopes of *Monte Urpino* (325 ft.) and the Stagno di Molentargius; to the left is the ruined castle of San Michele (p. 477). — 3¾ M. *Monserrato-Pirri* (steam-tramway to Cagliari, see p. 473), two contiguous villages. — 7½ M. *Sèttimo*. About 2 M. to the N.E. is the village of *Sinnai* (435 ft.; motorbus from Cagliari in ¾ hr.), the starting-point for the ascent of the *Punta Serpeddì* (3510 ft.; 4 hrs., with guide), which commands a fine panorama; descent to Soleminis in 3 hrs. — Beyond Settimo the railway begins to ascend, with a fine retrospect. — 13 M. *Soleminis*. — 15 M. *Dolianova*. At the village (695 ft.), ½ M. to the N.E., is the church of San Pantaleo, of the 13th cent., showing signs of the incipient Gothic style, with a Roman sarcophagus against the side-wall and (inside the church) the remains of an underground baptismal font. — 22 M. *Dónori*. The railway passes through the opening which the sometimes violent stream of *Barrali* has carved for itself in the granulite mountains, and at (27½ M.) *Barrali* reaches the valley of the *Mannu*. Farther on, to the right, is an ancient rock-tomb hewn in a cliff of the *Monte is Grottas*. — We ascend the river to (31½ M.) *Senorbì* (669 ft.; Alb. Savoia, Alb. Trieste), at the S. end of the hilly and rich corn-district of *Trexénta*. — 34 M. *Suelli*, with the nuraghe of Piscu.

43 M. **Mandas** (1610 ft.; railway restaurant, with bedrooms which should be secured in advance by telegraph; Alb. Molè, Alb. Boi), junction for Sorgono (see p. 482). — 58½ M. *Nurri* (1935 ft.; Alb. Ligus), near which are some fine nuraghi and an extinct volcano. — Beyond (64½ M.) *Villanova Tulo* (1870 ft.) we enter an interesting mountainous district. — 79½ M. *Sádali* (2510 ft.). An attractive route leads N. to (8 M.) *Séulo* (2615 ft.; decent little inn kept by Gervasoni), whence the road crosses the pass to Aritzo (p. 483; 15½ M. from Seulo). — After reaching its highest point (2920 ft.) the railway winds its way through the *Ogliastra*, a mountainous region of woods and pastures. The crystalline limestone assumes many beautiful shapes. — 88 M. *Seúi* (2655 ft.; inn of Giuseppe Lecis) has some small coal deposits. We may walk or ride hence to the N.E. to the (4 hrs.) curiously shaped *Monte Perda Liana* (4242 ft.), the rocky summit of which can hardly be scaled without an Alpine outfit.

104 M. **Gáiro** (2572 ft.; buffet), near which a beautiful stalactite grotto was discovered in 1924. A branch-line diverges S. to the (5½ M.) station of Ierzu, viâ (3¾ M.) *Osini-Ulassai*, ½ M. to the S. of which are the *Grotta de su Marmuri* (a fine stalactite cave) and several nuraghi. The village of *Ierzu* (1384 ft.; Incani's inn) lies 2½ M. from the railway terminus, amid fruit-plantations (motorbus viâ Gairo to Lanusei, see below, and to Muravera, see p. 478). — 111 M. *Villagrande* (great festival on June 12-16th). On the right are the galleries of an iron mine; on the left the view reaches to the sea. — 113¾ M. *Arzŭna*. The village (2802 ft.; Alb. Vittoria), 2½ M. to the N. (motorbus), is beautifully situated at the foot of a dolomite cliff. — 121 M. *Lanuséi* (1820 ft.; Alb. Tripoli, good; Alb. La Toscana), a pretty little place, with 3500 inhabitants.

139 M. **Tortolì** (49 ft.; Alb. Ogliastra, Alb. Toscano), situated in an unhealthy region, 2¾ M. from *Arbatax* or *Tortolì Marina*, the port of Tortolì, where the railway ends (inn; steamer, see p. 461). Between the two places is the Cavaliere Meloni's ostrich farm. About 1½ M. to the S.E. of the Marina is the *Faro di Bellavista* (490 ft.), a lighthouse commanding an admirable view (adm. on application to the harbour authorities). — From Tortolì motorbuses run S. to Muravera (p. 478), and N., through the lonely mountains, viâ (9½ M.) *Baunéi* (1575 ft.; Alb. Modenese) and (39¾ M.) *Dorgali* (p. 469) to *Orosei* (p. 469; 52¼ M. in 7½ hrs., 25 *L.* 25 c., 21 *L.*).

From Cagliari to Sorgono. To (43 M.) *Mandas*, see pp. 480, 481. — 46 M. *Serri* (1850 ft.). To the N.W. rises the circular basaltic plateau of **Giara di Serri** (2132 ft.), on the S.W. margin of which, beside the church of *Santa Maria della Vittoria*, a series of cult-buildings was discovered in 1909: to the N. of the church a *Well Shrine* (like that at Sardara, p. 472), underground, carefully constructed, and originally vaulted in the manner of the nuraghi, with a rectangular antechamber, a sacrificial slab, steps leading downwards, and a circular water-shaft; to the S. of this, E. of the church, a *Rectangular Cult Chamber*, with low walls of stone blocks, benches for votive offerings and three altars outside the open E. side, and a dwelling-hut, resembling a nuraghe, at the S.W. angle; to the N. of this a *Circular Precinct*, with a wall-bench, circular altar, and a trough. These and other buildings of the kind and the votive gifts found here (statuettes of warriors, and of a priestess; weapons) indicate that the Giara was for many centuries a popular religious centre.

51 M. **Isili** (1716 ft.; Alb. Ulina), with 2500 inhabitants. In the neighbourhood are numerous nuraghi. Branch-line to Villamar and Villacidro, see p. 472. — 66 M. *Làconi* (2080 ft.; railway

buffet; good inn kept by Francesco Cossu at the village, 1821 ft.), with a ruined castle and a park, at the W. base of the plateau of *Sarcidano*. A motorbus plies hence in 3½ hrs. to Oristano (p. 470; 38½ M. to the W.) viâ (6¼ M.) *Nureci*, with some cyclopean walls not unlike those of Tiryns in Greece, and (9½ M.) *Senis*, on the N. of the Giara di Gesturi (p. 472). — The railway now passes through fine scenery, with rich vegetation and extensive views. The natives retain their old costumes and houses (with wooden balconies). — 72 M. *Ortuábis* (2540 ft.), the culminating point of the line. Long tunnel. — From the station of (90 M.) *Belvì-Aritzo*, in garden-like surroundings, a motorbus plies to the large mountain village of *Aritzo* (2611 ft.; see below; accommodation at Giannini's and Pirinino's), 2 M. to the S.E., with a Pisan campanile, situated amid fine chestnut woods, at the foot of the *Punta Funtana Cungiada* (4785 ft.). — The line now skirts the W. slope of the *Monti del Gennargentu* (see below), the highest mountain-group in the island. — 92½ M. *Désulo-Tonára*. Desulo (2923 ft.; accommodation at the Sindaco's; pretty costumes) is an attractive spot, 6¼ M. to the N.E., surrounded by coppices.

102½ M. **Sórgono** (2255 ft.; Alb. Risveglio, Alb. Giuliani), the terminus, is a village of 1850 inhabitants. About 4½ M. to the S.W. is the pilgrimage church of San Mauro (festival, May 28th-31st). Motorbus to Aritzo (see above) and Abbasanta (p. 470).

The **Bruncu Spina** (6000 ft.), the highest point in the N. part of the Gennargentu group, commanding a superb view of the island and the Mediterranean, may be ascended on horseback in 4-5 hrs. (with guide) from Aritzo or from Fonni (see below; more difficult). The Casa-Rifugio Alberto Lamarmora (5280 ft.) has been completely destroyed. There is a spring below the Punta Paulinu (5880 ft.), one of the S.E. peaks. The **Punta Lamármora** (6016 ft.), or *Perda Crapias*, the chief S. peak in the group, is reached in ¾ hr. from the Bruncu Spina. — The *Barbágia*, as the S. slopes of the Gennargentu are called, is the wildest part of Sardinia. The inhabitants are very conservative in their dress and mode of living. — **Fonni** (see above; 3255 ft.; Alb. Gennargentu; trattoria kept by Michele Carta), a little town with 4300 inhab., on the slope of *Monte Spada* (5235 ft.), a N. spur of the Gennargentu group, is served by the motorbus from Lanusei (p. 482) to Nuoro (p. 469; 59½ M. in 3 hrs.), which skirts the E. side of the Gennargentu, crosses the *Arcu Correboi* pass (4052 ft.), and after passing (38½ M.) Fonni, touches also at (48 M.) *Mamoiada* (2113 ft.). Fonni is the best place for studying the native costume. In the neighbourhood are numerous nuraghi and 'fairy houses' (p. 466), also three 'Perdas fittas' (menhirs).

E. From Chilivani to Sassari and Porto Torres.

Railway, 41 M., ordinary train in 1¾-2 hrs. (32 *L.*, 22 *L.*, 13 *L.*); to (28½ M.) Sassari in 1¼ hr. (22 *L.* 50, 15 *L.* 40, 9 *L.* 40 c.), from Sassari to (12½ M.) Porto Torres in ½ hr. (10 *L.* 40, 7 *L.* 30, 4 *L.* 70 c.). — From Cagliari to Sassari, 161 M., in 6½ hrs. (128 *L.*, 86 *L.* 50 c., 51 *L.*; express as far as Chilivani).

Roads from Ozieri (p. 468; 5½ M. to the S.E. of Chilivani) to *Sassari* (p. 484): viâ *Mores* (S.) 36 M.; viâ *Martis* (N.; p. 486) 51½ M.; from Sassari to *Porto Torres* (p. 487) 12 M.

Chilivani, see p. 468. — The train runs N.W., through the *Logudoro* district, between wooded heights. — 6¼ M. *Ardara*. On the outskirts of the village, 1¾ M. to the S., is the well-preserved Pisan church of *Santa Maria del Regno*, with columns of trachyte and a Gothic altarpiece with numerous pictures. Ardara was the seat of Enzio (son of Frederick II. of Hohenstaufen and husband of the Sardinian princess Adelasia), who became king of Sardinia in 1238 and ruled over a portion of the island. *Sant'Antioco di Bisarcio*, another Romanesque church (11-13th cent.), also in good preservation, is situated 8 M. to the E., on a desolate rock near the mountain chain. — At (12 M.) *Ploaghe* (1400 ft.; accommodation at Cangiutu's; Sanna's trattoria) the women wear a curious blue head-cloth with a yellow cross. In the priest's house are some good Sardinian baroque paintings (17th cent.).

Beyond Ploaghe, to the right, rises a volcanic hill, where an ancient stream of lava is distinctly traced. On the N. side of the ravine stands the '*Nuraghe Nieddu*' (i.e. 'the black nuraghe'), consisting of several chambers one above the other, built of lava. Farther on, in the valley below us to the left, are the ruins of the Romanesque abbey of *Trinità di Saccargia*, built in 1115 of dark lava and white limestone. — At (24½ M.) *Tissi-Usini* our line draws near to the Alghero-Sassari light railway (p. 486; left). — 26¾ M. *Caniga*. — 28½ M. *Sassari*.

Sássari. — HOTELS. *Cagliaritano & Italia* (Pl. a, B 2), Largo Ittiri and Piazza Azuni, 65 beds at 9-10, L. 10, D. 12, P. 25-30 *L.*, with restaurant; *Castello* (Pl. d, B 2), Piazza Cavallino 7, R. only, 20 beds at 12 *L.*, new; *San Martino* (Pl. b, B 2), Largo Felice Cavallotti 5, 40 beds at 8, L. 9, D. 12, P. 22 *L.*; *Europa*, Via del Carmine (Pl. B 2), R. only, 13 beds at 9 *L.*

RESTAURANTS. *Castello*, in the hotel of that name (see above); *Piemontese*, Via Giardino Pubblico (Pl. B 2, 3). — CAFÉS. *Andry & Luzzi*, Piazza Azuni and Piazza d'Italia; *Caffè dei Portici*, Piazza Cavallino (Pl. BC 2).

THEATRES. *Teatro Civico* (Pl. B 2), Corso Vittorio Emanuele 21; *Politeama Verdi* (Pl. C 2), to the N.E. of the Piazza Cavallino.

BATHS. *Bagni Valdettaro*, Via Cagliari 12. — PHOTOGRAPHIC MATERIALS. *Giovanni Lèdda*, Corso Vittorio Emanuele 14.

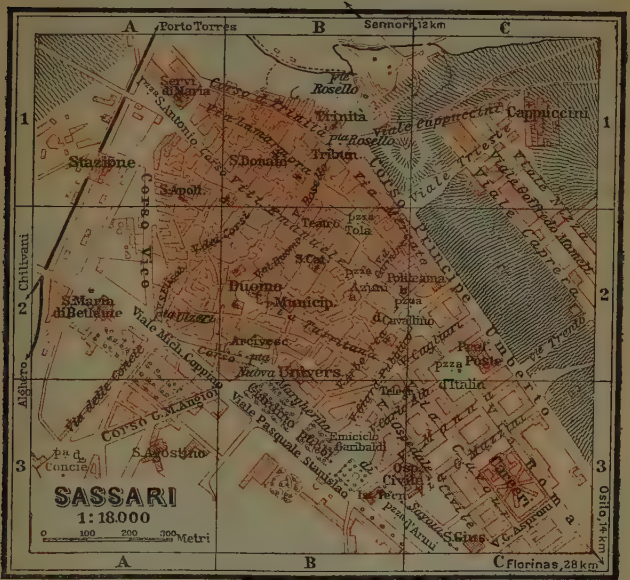
POST OFFICE (Pl. C 2) in the Palazzo Provinciale (S.E. side), off the Piazza d'Italia. TELEGRAPH OFFICE (Pl. BC 3), in the Via Cavour. — BANKS. *Banca d'Italia*, Via Carlo Alberto 3; *Banca Commerciale*, Piazza d'Italia 6. — TRAVEL AGENCY. *Italo Lucchese*, Via Luzzatti. — STEAMSHIP AGENCY. Citra (Transatlantica), at Serra's, Piazza Toli 1 (Pl. B 2). — BRITISH VICE-CONSULATE, Piazza Cavallino (Pl. B C 2).

CABS. Horse-cab: per drive 2 *L.* (at night 3½ *L.*); one hour 5 *L.* (7 *L.*). Motor-cab: 2 *L.* per km. — MOTORBUSES, see p. 486.

Sássari (738 ft.), the second largest town in Sardinia, with 36,800 inhab., the seat of a prefetto, an archbishop, and a university, is situated on a sloping plateau of limestone, precipitous on the E. side. Since the demolition of the Aragonese castle and most of the Genoese walls several new quarters have sprung up.

From the railway station (Pl. A 1) we turn to the left, then to the right, and enter the busy CORSO VITTORIO EMANUELE, gradu-

ally ascending to the S.E. towards the triangular Piazza Azuni (Pl. B 2), paved with asphalt. Here stands a statue of Domenico Alberto Azuni (1749-1827), the historian and jurist, who was born here. Farther on, to the S.E., is the Largo Felice Cavallotti. We continue on to the Piazza Cavallino de Honestis (Pl. B C 2), still usually known as the Piazza Castello, with four rows of palm-trees, and to the spacious square Piazza d'Italia (Pl. C 2, 3), with a monument to Victor Emmanuel II. To the right in this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Trinità
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Viale Trieste
Viale Umberto I
Viale Vittorio Veneto
Corso Vittorio
Corso Vittorio Emanuele
Via Roma
Via Rosello
Via Cavallino
Via Amsicora
Via Carlo Alberto
Via Emiciclo Garibaldi
Via Pasquale Sunis
Via Sardegna
Via Asproni
Via Cagliari
Via Torino
Via Milano
Via Genova
Via Firenze
Via Napoli
Via Roma
Via Manno
Via Michelangelo
Via Vizzani
Via Cavallino
Via Posta
Via Italia
Via Cossiga
Via Cilla
Via Cilla
Via Cilla

(inscription), leads S.W. to the *Cathedral of San Nicòla* (Duomo; Pl. B 2), with a baroque façade, containing (on either side of the choir) a painting of the school of the Carracci (r.) and (l.) the tomb of the Duc de Maurienne, a brother of Victor Emmanuel I., who died at Sassari in 1802. In the Via Santa Catarina, behind the cathedral (to the S.E.), is the handsome Palazzo del Duca (Duca di Vallombrosa), with the *Municipio* (Pl. B 2) and a small collection of paintings. Not far to the S. is the *University* (Pl. B 2, 3), founded in 1617 and now attended by about 200 students. It contains collections of natural history and a library (112,000 vols.) and reading-room. On the first floor is a considerable collection of prehistoric, Punic, and Roman antiquities (a new museum has been built to the E. of the Carceri, Pl. C 3). To the W. of the university is the shady *Giardino Pubblico* (Pl. B 3), where a band frequently plays. — The Viale Michele Coppino, leading hence towards the N.W., passes the church of *Santa Maria di Betlème* (Pl. A 2), rebuilt in modern times but still retaining its severe Gothic façade of the Pisan period (torchlight procession on Aug. 14th). About 350 yds. to the N. is the railway station.

On the N. side of Sassari is the *Fonte del Rosello* (Pl. B 1), with a baroque well-house dating from 1605. On the slope above is an equestrian statue of St. Gavinus, the tutelary saint of the N. part of the island, who is said to have been a Roman centurion at the time of his conversion to Christianity.

The Environs of Sassari are hilly but well cultivated. Green crops and tobacco-fields alternate with olive-plantations. A favourite excursion is to **Osilo** (9¼ M. to the E.; motorbus in 35 min.), a large village (1968 ft.; Rist. Osilese) with 5400 inhab., commanding fine views, especially from the ruined castle of the Malaspina family (2201 ft.) and from the still loftier *Cappella di Bonaria* (2500 ft.). The women of Osilo weave a cloth ('orbace'; Sardinian 'furése') that is prized even in Italy; their costume is regarded as the most picturesque in the N. of Sardinia. From Osilo the beautiful road goes on (4 3½ M. more; motorbus in 2½ hrs.) viâ (17½ M.) *Martis* (918 ft.) and (26¾ M.) *Pèrfugas* (298 ft.), where a fortified village of the nuraghe period and a well shrine similar to that at Serri (p. 482) have been discovered, then across the river Coghinas and through wild mountains to *Tempio* (p. 467). — **Sénnori** (7 M. to the N. of Sassari; motorbus in ½ hr.) also is noted for its costumes. The inhabitants (3750) are largely occupied in weaving baskets from the fibre yielded by the dwarf palm (Chamaerops humilis). The parish church of *Castel Sardo* (374 ft.), 13½ M. more to the N.E. (motorbus), possesses a beautiful Madonna, the chief production of the Spanish-Sardinian school of painting. *Bulzi* (984 ft.), 12 M. to the S.E. of Castel Sardo, has a church built by the Pisans (San Pietro delle Imagini). — Other excursions may be made through the romantic valley of *Giocca* to *Codrongianus*, 18½ M. to the S.E. (motorbus to *Florinas*, 1368 ft., 2 M. to the S.W.), and thence to the abbey of *Saccargia* (1¼ M. to the N.) and (1¼ M. farther) the *Nuraghe Nieddu* (p. 484). Ploaghe railway station (p. 484) lies 3½ M. to the S.E. of the nuraghe.

From Sassari to Alghero, 21¾ M., light railway in 1¼ hr. (17 *L.* 30, 7 *L.* 40 c.). — 17½ M. *Mamuntanas*. In the vineyard of Piani, 1 hr. N., is the necropolis of *Anghelu Ruju*, with numerous neolithic tomb-chambers. — **Alghéro** (23 ft.; Alb. Italia, 6 R.; sea-baths near the station; horse and guide 40-50 *L.* per day, boat 100-150 *L.*, motorboat 200-250 *L.*; coasting-steamer, see p. 461), a seaport of 11,800 inhab., the seat of a sottoprefetto and of a bishop, was founded by the Genoese family of Doria

in 1102. After the capture of the town by Pedro IV., king of Aragon (1354), Catalonians, whose language is still spoken by the inhabitants, settled here. In 1541 Charles V. landed here on his way to Africa, and spent several days in the Casa Albis, a Gothic corner-window of which is still shown near the Dogana. The cathedral, dating from 1510, has a fine belfry and a Spanish-Gothic portal, and the Spanish bastions and towers are interesting (note the Torre del Lazzaretto and the Torre del Giglio). There are also several old dwelling-houses. Fishing is one of the chief industries (the shell-fish called 'Pinna marina' is found here). The environs produce wine, oil, and southern fruits in abundance, and their prosperity has been furthered by the establishment of preserve-factories and (recently) mines (cadmium and, at Calabona, copper).

Near the precipitous *Capo Caccia*, to the W. of Alghero, reached on horseback (in 3½ hrs.) or by boat, are two fine stalactite caverns. One of these, named the *Grotta Verde*, situated below the road leading to the Semáforo, is always accessible from dry land, but the more important *Grotta del Nettuno* cannot be reached except by boat in calm weather. — An interesting horseback excursion of one day may be made from Alghero to the N.W. through the mountainous region of *La Nurra* (see below) to the *Monte Forte* (1522 ft.), or to the somewhat nearer *Monte Doglia* (1435 ft.), both commanding beautiful views.

The Porto Torres railway goes on beyond Sassari. Stations: 31 M. *Sant' Orsola*; 31½ M. *San Giorgio;* 33 M. *San Giovanni*.

41 M. **Porto Torres** (33 ft.; Alb. Speranza; Alb. Can Gaetano; sea-bathing), occupying the site of the Roman *Turris Libisonis*, is now the seaport of Sassari. Pop. 5850. An antique column has been erected at the harbour to mark the end of the road from Cagliari (comp. p. 474). Turning half-left on leaving the railway station and ascending the Corso to the right on reaching the market-place, we reach in ¼ hr. the splendid church of *San Gavino*, a Pisan-Romanesque basilica of the 11-13th cent., which was fortified in the 18th century. The E. and W. ends both terminate in apses. The church has been recently restored. Of the three doors on the N. and S. sides the largest one (14th cent.) is particularly fine. The interior, with twenty-two antique columns and six piers, has a raised choir and an open wooden roof. The lower church contains the chapel of the saint, with five marble statues and four ancient sarcophagi; his tomb is in the crypt below. — A little to the W. of the harbour the little Rio Turritano is crossed by an ancient *Roman Bridge* of seven arches of unequal span, substantially constructed of massive blocks of stone (visible from the railway, to the left). Between the bridge and the harbour, opposite the railway station, are the ruins of a large *Temple of Fortune*, restored by the Emp. Philip the Arabian in A.D. 247. Its relics now bear the name of *Il Palazzo del Re Barbaro*. An aqueduct and numerous rock-tombs also still exist.

A mineral railway, connected by cable railway with the harbour, runs for 12½ M. to the S.W., through the Nurra (see above), passing between Monte Forte and Monte Santa Giusta, to the iron-mines on the *Punta Ferru*. Still farther S.W., on the Punta Argentiera, are the lead and zinc mines of the *Miniera Argentiera* (22½ M. from Porto Torres; motorbus in 1½ hr.).

— A pleasant ride (3 hrs.) may be taken to the *Monte Alvaro* (1120 ft.) or to the *Monte Santa Giusta* (825 ft.; fine view) in the Nurra to the W. of Porto Torres.

From Porto Torres a steamer plies daily to the (15½ M.) penal colony on the island of *Asinara* (1335 ft.; area 20 sq. M.). Steamer from Porto Torres to Corsica (Bastia), Leghorn, and Cagliari, see p. 461.

42. Excursion to Malta.

From Syracuse to Malta, 94½ M. or 82 nautical miles, by *Cassar Co.* steamer on Tues., Sat., and Sun. (from Malta on Mon., Fri., and Sat.); voyage 7 hrs.; fares (food extra) 1st class 1*l.* 10*s.*, 2nd class 1*l.* 4*s.* (plus port dues, 2*s.* or 1*s.* 6*d.*, and porterage fees, 2*s.* 3*d.* or 1*s.* 6*d.*) *Citra* (Compagnia Italiana Transatlantica) every Tues. and (usually) Thurs. (going on to Tripoli, see p. 498; from Malta on Sun.); voyage 9 hrs.; fares (food extra) 1st class 2*l.* 3*s.*, 2nd class 1*l.* 8*s.* 8*d.* Malta is frequently called at also by various British liners (P. & O., Aberdeen & Commonwealth, City & Hall, Prince, etc.). — Disembarkation, see p. 490. Passport indispensable.

Money. English money is the currency of the island. The pound sterling (*l.*) is known as 'lira sterlina', the shilling (*s.*) as 'scellino', the penny (*d.*) as 'soldo', and the halfpenny as 'mezzo soldo'.

Voyage to Malta. On leaving Syracuse (see p. 443) the steamer steers a S.S.E. course round the *Penisola della Maddalena* (177 ft.), once a coast-island but now joined to the main island by the deposits of the Ciani (p. 460) and Anapo (p. 459); it ends in the *Capo Murro di Porco*, with a lighthouse on the top. We then bear to the S.S.W., not far from the coast, and round the *Capo Pássero* (p. 388), the S.E. extremity of Sicily. — Entrance to the harbour of Valletta, see p. 490.

The **Maltese Islands** (*Isole Maltési;* Malta, Gozo, and Comino), a tertiary rock formation connected with Sicily (comp. p. 301), lie midway between the Straits of Gibraltar and the Suez Canal, on the chief route from the Atlantic to the Levant and to India. *Malta*, the principal island, with the capital Valletta and many small towns and villages (*hal*, Italian *casal*), is a Karstic plateau, 19¾ M. in length and 9½ M. in breadth, rising to a height of 847 ft. The island of *Gozo* (10½ by 5¼ M.; 600 ft.), of similar structure, lies to the N.W. of Malta and is divided from it by a channel 3¾ M. wide. *Comino* (249 ft.), 1¼ by 1 M., between Malta and Gozo, is practically uninhabited. The distance from Malta to the S.E. coast of Sicily, from which it is divided by the shallow *Malta Channel*, is about 56 M., to Cape Bon in Tunisia 200 M., and to Tripoli 206 M. The climate is moist and very warm; the mean annual temperature is 66½° Fahr., of January 53½°, of August 79½°. Gales, particularly the dreaded N.E. wind (*Gregale*), often make a winter residence in Malta uncomfortable, while the *Scirocco* (p. 303), here very moist, is especially trying in autumn.

At first sight the islands seem destitute of vegetation, the fields and gardens being enclosed by lofty walls, while the growth of trees is prevented by the violent winds. By means of laborious tilling and artificial irrigation about a third of the area of the islands has been converted into fertile arable land. After the corn and fodder harvest in May and June the land is sown a second time, mostly with cotton, afterwards manufactured in the interior. Among other valuable products are potatoes, which yield two crops in the year, early vegetables, onions, and cumin. The oranges are excellent but other fruits are scarce. Cattle for slaughter, poultry, and eggs are imported.

The population of Malta (95 sq. M.) is 231,000, apart from the British forces (11,000); that of Gozo (25¾ sq. M.) is 22,700. The British and foreign residents number 6800. The Maltese are partly descended from the various races that have successively held sway here for three thousand years. The *Lingua Maltese* is an Arabic dialect, but has borrowed much from the Sicilian dialect of Italian (especially in Malta) and of late from English also. The educated classes speak both Italian and English; the former is used in the law-courts, but English is used by most business-men. Both languages are taught equally in the schools. The 'faldetta', the peculiar black head-dress of the women, is the sole relic of the old national costume.

The Maltese are zealous adherents of the Roman Catholic faith. Their churches are extraordinarily numerous and most gorgeously decorated. As the islands form one of the most densely peopled regions in the Mediterranean (1854 persons to the sq. M.) and as one-third of the soil belongs to the clergy, the emigration figures have always been very high. The Maltese are well known throughout the Mediterranean as enterprising mariners, merchants, and fishermen.

Malta is rashly supposed to be identica with the island of *Ogygia*, described by Homer, where Ulysses was enslaved by the nymph Calypso, whose alleged cavern is still pointed out in the island of Gozo. Between 3000 and 2000 B.C. a prehistoric race (Hamitic?), probably from Libya, settled in Malta. Of their civilization, which lasted a thousand years, traces are still found in the massive stone structures in the cyclopean style, which reveal an affinity with the 'sesi' of Pantelleria (p. 354), the 'nuraghi' of Sardinia (p. 466), and the megalithic monuments of N. Africa, S.E. Spain, and the Balearic Islands, and fall within the sphere of influence of pre-Mycenaean and Mycenaean culture. Later the Phoenicians of Sidon founded a colony here as they advanced towards Spain, and this colony soon became important enough to send forth settlers to Acholla on the Tunisian coast. Next, in 736 B.C., came Greek immigrants, and two centuries later the Carthaginians, who took possession of the island. They now called it *Melita* and had a capital of that name (now Notabile), but they in their turn were ousted by the Romans in 218 B.C. It was on the N. coast of Melita that St. Paul was wrecked in A.D. 62. (Acts xxvii, xxviii). He was received and courteously lodged by Publius, the governor, and founded a Christian community in the island before resuming his voyage. The domination of the Vandals and the Byzantines was followed in the

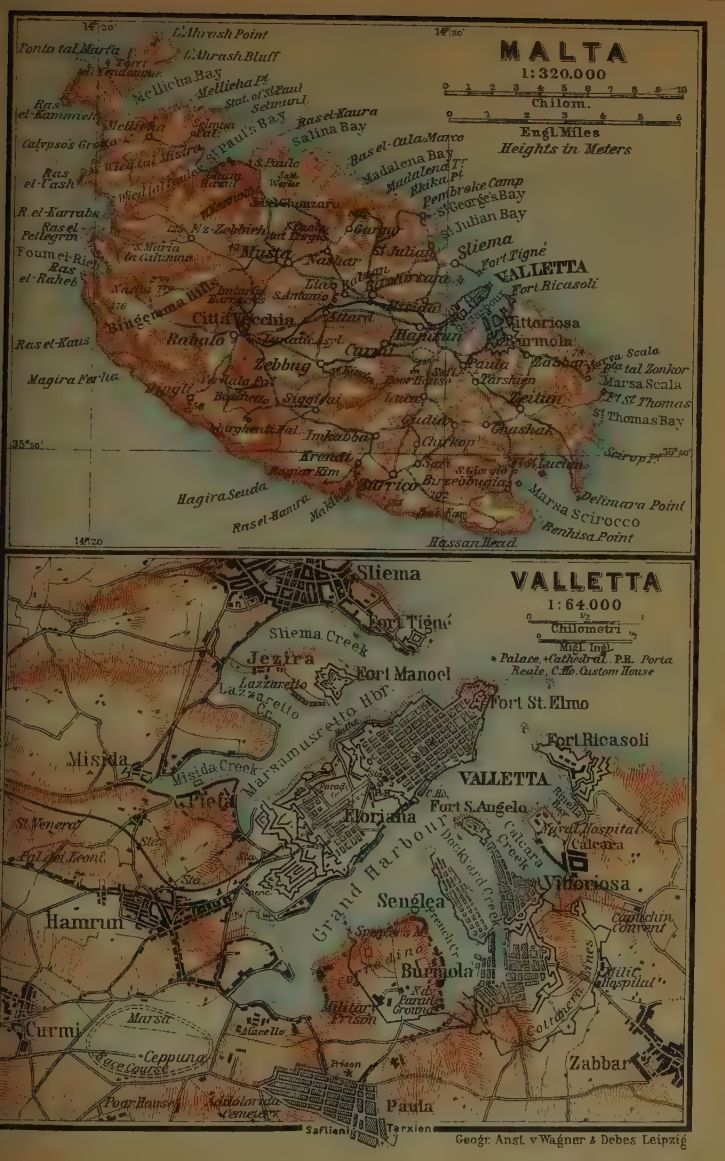
9th cent. by that of the Arabs, who used the island as headquarters for their piratical excursions. When the Normans under Roger conquered Sicily in 1090 Malta also fell under their sway, and thenceforward it shared the fortunes of Sicily until 1522. In that year arrived the *Knights of St. John* ('Knights Hospitallers of St. John of Jerusalem'), banished from Rhodes by the Turks, and to that Order in 1530 Malta, Gozo, and Tripoli (p. 502) were granted by Emp. Charles V. The knights then took the name of Knights of Malta and gallantly defended their island, which became one of the great bulwarks of Christianity, against the repeated attacks of the Turks. The most fearful siege they sustained was that of Borgo (Vittoriosa, p. 492) in 1565, when they were attacked by the whole forces of Suleiman the Great under Mustapha and Piali. In consequence of that event the Grand Master Jean de la Vallette founded and fortified the new town of La Vallette (*Valletta*), which became the capital. In 1798 Napoleon, when on his way to Egypt, gained possession of the town by treachery and stratagem; but in 1800, the Maltese, assisted by British and Neapolitan troops, compelled the French garrison to leave the island. Since then Malta has belonged to Britain. During the Great War the Allied squadrons anchored in its harbours. In 1921 Malta was granted self-government, with a senate and legislative assembly. — Comp. 'Malta, the Islands and their History', by *Temistocles Zammit* (Malta, 1926, 2nd ed. 1930), 'Malta of the Knights', by *E. W. Schermerhorn* (London, Heinemann, 1930; 25*s.*), and 'Malta and Cyprus', by *Gladys Peto* (London, Dent, 1928; 5*s.*), a useful book written mostly from a domestic point of view.

The island of **Malta** presents an undulating and richly varied N.E. coast, but on the rocky S.W. side it rises abruptly from the sea. The *Grand Harbour* and the *Marsamuscetto Harbour*, the two magnificent natural harbours of Valletta, originally valleys hollowed out during the tertiary period, form one of the most important British naval bases. As the headquarters of the Mediterranean fleet Malta ranks as one of the main supports of British naval power. Owing to its central situation, Malta is also a great coaling-station, vying with Gibraltar, Algiers, and Genoa. The harbour is entered and cleared by 1800 vessels of 3,500,000 tons burden yearly.

Valletta.

Arrival. The STEAMERS anchor near the *Custom House* (Pl. BC 4). Embarking and disembarking for 1-2 pers. 1*s.*, with luggage 1*s.* 6*d.*, double at night. Porter to the town 1*s.* *Lift* (Pl. B 4) from the landing-place to the Baracca Superiore (p. 495) 1*d.* — AERODROME at *Hal Far*, at the S. end of the island.

Hotels (most of them situated in narrow streets; gratuities not included in the bill). AT VALLETTA: *Great Britain* (Pl. a, B 3, 4; English management), Strada Mezzodì 67, 51 beds at 7-8*s.*, B. 2*s.* 6*d.*, L. 3*s.*, D. 5*s.*, P. 15-16*s.*; *Osborne* (Pl. b, A 3), Strada Mezzodì 50, 60 beds, P. 14-16*s.*; *Royal* (Pl. c; BC 3, 4), Strada Mercanti 30, 40 beds, P. 12*s.*, these three first-class. — Smaller English family-hotels, suitable for a long stay: *Westminster* (Pl. d, B 4), Strada Reale 11, 20 beds at 6-8, B. 1*s.* 6*d.*, L. 3*s.* 6*d.*, D. 4*s.* 6*d.*, P. 12-14*s.*; *St. James* (Pl. e, B 3), Strada Santa Lucia 134, 28 beds at 4*s.*, B. 2*s.*, L. 3*s.* 6*d.*, D. 4*s.*, P. 12-14*s.* — For tourists of moderate means: *Australie* (Pl. f, B 3), Strada Stretta 53; *France* (formerly Central; Pl. g, B 3), Strada Stretta 44, R., L., or D. 2*s.* 6*d.*, P. 7*s.*; *Bellevue* (Pl. h, BC 4), Strada Sant' Orsola 261, 30 beds. — AT SLIEMA (p. 492), suitable for a long stay: *Modern Imperial* (Pl. m), Strada Ridolfo; *Savoy* (Pl. n), Strada Imrabat 6, in an open situation, with garden, R. & bath 3-6*s.*, P. 7-9*s.*; *The Crown*, Strada It-Torri.


MALTA
1:320.000
Chilom.
Engl. Miles
Heights in Meters
L'Ahrash Point
L'Ahrash Bluff
Ponta tal Marfa
Mellieha Bay
Mellieha Pt.
Stat. of St. Paul
Selmun I.
Ras el-Kammieh
Mellieha
Selmun Pal.
St. Paul's Bay
Ras el-Kaura
Salina Bay
Calypso's Grotto
Wied tal Mistra
Ras el-Cala Marco
Madalena Bay
Madalena Tr.
Ekika Pt.
Pembroke Camp
St. George's Bay
St. Julian Bay
Ras el-Tash
Wied tal Paulos
S. Paulo
Salt Works
Jebel Ghanzaru
R. el-Karraba
Ras el-Pellegrin
Foum el-Rieh
Ras el-Raheb
Ez-Zebbieh
S. Maria la Calunna
Musta
Nashar
St. Julian
Sliema
Fort Tigné
VALLETTA
Fort Ricasoli
Lia
Balzan
Birkhircara
Naxxar
Imtarfa Barracks
S. Antonio
Bingemma Hills
Citta Vecchia
Attard
Misida
Vittoriosa
Burmola
Ras el-Kaus
Rabato
Lunatic Asyl.
Hamrun
Curmi
Zebbug
Paula
Zabbar
Marsa Scala
Pta tal Zonkor
Magira Ferha
Dingli
Verdala Pal.
Boor House
Tarshien
Marsa Scala
Fl. St. Thomas
Boschetto
Siggiai
Luca
Zeitun
St. Thomas Bay
Gudia
Ghashak
Imkabba
Chirkop
Krendi
Scirop Pt.
Hagiar Kim
Safi
S. Giorgio
Fl. St. Lucian
Birzebbugia
Zurrico
Hagira Seuda
Ras el-Hamra
Makluba
Marsa Scirocco
Delimara Point
Renhisa Point
Hassan Head
14°20'
14°30'
35°50'
VALLETTA
1:64.000
Chilometri
Migl. Ingl.
Palace, Cathedral, P.R. Porta Reale, C.Ho. Custom House
Sliema
Fort Tigné
Sliema Creek
Jezira
Fort Manoel
Lazzaretto
Lazzaretto Cr.
Marsamuscetto Hbr.
Fort St. Elmo
Fort Ricasoli
Misida
Misida Creek
Pieta
VALLETTA
Fort S. Angelo
Floriana
Rinella Bay
Naval Hospital
Calcara
Calcara Creek
St. Venera
Pal. dei Leoni
Grand Harbour
Dockyard Creek
Vittoriosa
Senglea
Hamrun
Capuchin Convent
Burmola
Cottonera Lines
Milit. Hospital
Military Prison
Parade Ground
Curmi
Marsa
Macello
Ceppuna
Race Course
Prison
Zabbar
Poor House
Addolorata Cemetery
Paula
Saflieni
Tarxien
Geogr. Anst. v. Wagner & Debes Leipzig

Geogr. Anst. von Wagner & Debes, Leip

Restaurants. *National*, Strada Reale 253; *International*, Strada Reale 250; *Royal*, Piazza Tesoreria (Pl. BC 3). — CAFÉS. *Premier*, Piazza Tesoreria; *Express*, *Oriental*, *Pavillon*, in the Strada Reale; *Palmarium*, Piazza San Giorgio. — CONFECTIONERS. *Bonaci*, *Zerrech*, Strada Santa Lucia 153 and 136 (Pl. B 3, C 4); *Blackley's* (English), Strada Reale 21; *Wembley*, Strada Reale 21. — Well-water, raw milk, etc., are better avoided.

Post Office (Pl. B 4), Strada Mercanti 4. — **Telegraph Office** (Pl. A 3), Strada Mezzodì 29. — POLICE STATION, in the Palace of Justice (p. 493).

Banks. *Barclays*, Strada Reale 233; *Banco di Roma*, Strada Vescovo 111; *Anglo-Maltese Bank*, *Banco di Malta*, both in the Borsa (Pl. C 3), Strada Reale.

Shops. LACE at the *Malta Lace School*, Strada Reale 119. — FILIGREE WORK: *Amabile*, *Mifsud*, etc. — PHOTOGRAPHS (and photographic materials): *Ellis*, Strada Reale 278. — BOOKSELLERS: *Floridia*, Strada San Giovanni; *J. Critien*, Strada Reale 34, and other addresses. — NEWSPAPERS: *Daily Malta Chronicle*, *Malta* (Italian), *Mid-Day-News*. Trade journals: *Mercurius* (English and Italian); *Lloyd Maltese*, *Malta Herald* (both English).

Theatres. *Royal Opera* (Pl. B 4; p. 495), Strada Reale, at the corner of the Strada Mezzodì (Nov.-April, Italian opera); *Teatro Manoel*, Strada Teatro, built by Grand Master Manoel de Vilhena (p. 494) in 1731.

Malta Railway (station between the Royal Opera and Porta Reale), 24 trains on week-days (more on Sun.), to Attard 6*d.* and 3*d.*, to Città Vecchia 8*d.* and 4*d.*

Motorbuses (fare ¾*d.* per mile) run at short intervals from Valletta to Pietà, Misida, Sliema (p. 492), St. Julians, Marsa (p. 496), Paola (p. 496), Cospicua (p. 492), Bir Zebbugia (p. 497), etc.

Cabs (double fares are in force at present; half the single fare for the return journey; 50% extra for each person more than two). With one horse, within Valletta and Floriana, including the Marina, 6*d.* (luggage according to arrangement), to Sliema 1*s.* 6*d.*, to Tarxien 1*s.* 9*d.*, to Burmola, Senglea, or Vittoriosa 2*s.*, to Musta 2*s.* 9*d.*, to Krendi 3*s.* 3*d.*, to Notabile 3*s.* 6*d.*, to Boschetto 4*s.* 3*d.*, to Mnaidra or Baia di San Paolo 4*s.* 9*d.*, to Melleha 6*s.* 9*d.*, to Marfa 8*s.* — By time: ½ hr. 1*s.*, 1 hr. 1*s.* 8*d.*, each addit. ¼ hr. 5*d.* — MOTOR CABS (with five seats), about 10*d.* per mile, but a previous arrangement should be made.

Steam Ferry across the Grand Harbour to Senglea or Vittoriosa (1*d.*); across the Marsamuscetto harbour to Sliema (1*d.*). Across the Grand or Marsamuscetto harbour by BOAT ('Dgaisa', high-prowed and gaily painted), 6*d.* per seat. — STEAMER to *Gozo* from the Grand Harbour (to or from the steamer 4*d.*), week-days at 1 p.m., Sun. at 7 a.m., return Mon.-Fri. at 7 a.m., Sat. and Sun. at 3 p.m.; fare 2*s.* or 1*s.* (Sun. 1*s.* 6*d.*). Frequent pleasure trips round the island on Sun. in summer.

Sea Baths in the Marsamuscetto harbour; the beach at Sliema (p. 492) is more attractive, with promenade, pier, and restaurant. — **Golf Course** (18 holes) at Marsa Sports Ground (p. 496).

Travel Agencies. *Government Tourist Bureau*, Strada Tesoreria 36; *Von Brockdorff*, Strada Zaccaria 14 (Pl. B 4, 3; Cassar Co., p. 488); *Mazzone*, Strada Vescovo 114 (Pl. C 3). — STEAMSHIP OFFICES. *Citra*, Piazza Tesoreria 2 (Pl. BC 3); *P. & O.*, Strada Mercanti (Pl. B 4-D 3).

PUBLIC CONVENIENCES: Strada Carri, at the corner of Strada Reale (Pl. B 3); Strada Stretta, at the corner of Strada Teatro (Pl. B 3); outside the Porta Reale (Pl. A 4); to the left of the entrance to the Baracca Superiore (Pl. B 4); Strada Cristoforo, at the corner of Strada Mercanti (Pl. C 3).

American Consulate, Strada Scozzese 18 A, corner of Strada Mezzodì (Pl. A 3).

English Churches. *St. Paul's Cathedral* (Pl. B 2; founded in 1838); *Holy Trinity*, at Sliema. — *Scottish Presbyterian Church* (St. Andrew's), Strada Mezzodì (Pl. B 4).

Times of Admission. — *Cathedral* (S. Giovanni; p. 493), open in the morning till 10 and again from 2 p.m., Sun. the whole morning. *Governor's Palace* (p. 493), week-days 9-12 and 1-5, 6*d*. (guide unnecessary). *Library* (p. 493), week-days 9-3.30.
Museum (p. 494), week-days 9-1 (in June-Sept. 3-6 also), adm. 6*d*. (Sat. 3*d*.); Sun. 9-12, free.

CHIEF SIGHTS (one day). Morning: *Governor's Palace* (p. 493), *Cathedral* (p. 493), *Museum* (p. 494), view from the *Baracca Superiore* (p. 495). — Afternoon: excursion to *Saflieni* and *Tarxien* (p. 496) and to *Notabile* (p. 496; cathedral, museum, catacombs).

Valletta or *Valetta* (197 ft.; pop. 24,500, or including Floriana 32,000), the capital of Malta, is the seat of the governor (see p. 493), of the commander-in-chief of the Mediterranean Forces, and of a university. It lies in 35° 54′ N. lat. and 14° 31′ E. long., at the extremity of the peninsula, anciently called *Monte Sceberras*, 1½ M. long and ⅔ M. broad, between the *Grand Harbour* (to the S.E.) and the *Marsamuscetto Harbour* (to the N.W.). Enthroned above its harbours, with its grand fortifications partly hewn in the rock, the model of a 16th cent. fortress, it presents an imposing appearance.

Opposite Valletta, on the three central creeks of the Grand Harbour, lie the 'Three Cities', also strongly fortified, of *Borgo* (Malt. *Birgu;* pop. 6200), the oldest seat of the Maltese Order (p. 490), also called *Vittoriosa* since the Turkish siege, *Sénglea* (pop. 8200), and *Búrmola* or *Cospicua* (pop. 13,500), with the naval arsenal. In the Marsamuscetto Harbour lies the island of *Gzira* (*Jezira*), with the Lazzaretto (quarantine station), beyond which, on the *Sliema Creek*, rises the unfortified town of *Sliema* (pop. 14,100; bathing beach, see p. 491).

The **Fortifications** were an object of ceaseless attention under the rule of the Order. The oldest part of them is *Fort St. Angelo*, originally built by the Moors in 870 and renewed in 1530, which in the siege of 1565 proved the chief bulwark of Borgo. *Fort St. Elmo*, originally built in 1488 but now entirely altered, fell into the hands of the Turks in 1565. The town wall of *Borgo* was built in 1530 and that of *Senglea* in 1554. The *Town Walls of *Valletta*, with their thirty bastions, deep moats, drawbridges, and casemates, date chiefly from the time of the foundation of the town (1566-71). The outworks of *Floriana* are of 1635. The older ramparts of Vittoriosa, Senglea, and Burmola, called the *Firenzuola Lines*, were strengthened in 1668 by the addition of new outworks called the *Cottonera Lines*. The later harbour-forts are *Fort Ricasoli*, of 1670, *Fort Manoel* in Jezira, of 1732, and *Fort Tigné*, of 1792. These works are supplemented by the British *Harbour Batteries*, but the complete system of fortifications would no longer be capable of sustaining a modern siege.

Narrow streets ascend steeply from the two harbours, many of them by means of steps. On the way up we note the latticed balconies, in the Oriental style, projecting from the rectangular blocks of stone houses. The main business streets are the STRADA REALE, leading on the top of the peninsula from Fort St. Elmo to the Porta Reale (p. 495; over ½ M.), and the Strada Mercanti. — Walkers may ascend to the inner town by the lift (210 ft.; p. 490), which is approached by a passage behind the custom house.

Carriages turn to the right from the custom house, pass through the Porta Vittoria (Pl. C 4), and follow the Strada Levante to the *Baracca Inferiore* (Pl. D 3; Lower Barracca Gardens), a bastion with a monument to Sir Alexander John Ball (d. 1809), the second administrator of the island. This point commands a good survey of the mouth of the harbour and the 'Three Cities' (p. 492). We now ascend the Strada Cristòforo (Pl. C 3) to the E. half of the Strada Reale, passing (l.) the *University* (Pl. C 3; 80-90 students), founded in 1769 and established in an old Jesuit college (Strada San Paolo 109).

The plain **Palace** (Pl. C 3), once the seat of the Grand Master and now that of the governor of Malta, was erected in 1573-77 by *Girolamo Cassar* in the Strada Reale and Piazza Tesoreria, in the centre of the town. The garden court on the left contains a bronze statue of Neptune by *Giovanni Bologna* (?); in the court on the right rises a huge pine (Araucaria excelsa). Adm., see p. 492; entrance by the green gate in the upper court.

The chief attraction is the PALACE ARMOURY on the first floor, containing armour (note the suits of the Grand Masters Garces and Wignacourt), weapons, flags, and trophies of the Order (catalogue 5*s*.). The principal hall, 88 yds. long, contains also a state-coach (18th cent.) and charters of Pope Paschal II. (1113) and Charles V. (1530; investiture of the Order). On the walls of the adjacent corridor are painted views of old Malta. The Council Room (now the meeting-place of the legislative assembly) on the left is hung with superb Gobelins (representing the four continents) designed by *François Desportes* (1703). The wall-paintings represent naval battles fought by the Order.

An inscription on the Doric portico of the *Main Guard*, in the Piazza San Giorgio, opposite the N.W. façade of the palace, records the cession of Malta to Great Britain. A military band often plays in the square in the evening. In the Piazza Tesoreria (Pl. BC 3; or Piazza Vittoria, so called after the seated figure of Queen Victoria, 1887), opposite the S.W. façade of the palace, are the Casino Maltese (the former treasury of the Order) and the *Public Library* (1761), with 110,000 vols. and the bulk of the archives of the Order (adm., see p. 492; entrance under the arcades). — A little farther on, to the right, are the *Law Courts*, installed in the *Auberge d'Auvergne* (Pl. 2, B 3), one of the palaces (nearly all designed by *Girolamo Cassar*) built for the different 'languages' of the Order (comp. pp. 494, 495) and their respective offices (chancellor, admiral, marshal, etc.). The monument in the grounds opposite, by the Maltese Antonio Sciortino (1927), commemorates the Turkish siege of 1565.

The **Co-Cathedral of San Giovanni** (Pl. B 3; *St. John's;* comp. p. 496), to the left in the next side-street, built in 1573-77 by *Girolamo Cassar* and lavishly decorated in the interior, was the Order's temple of fame. Adm., see p. 492.

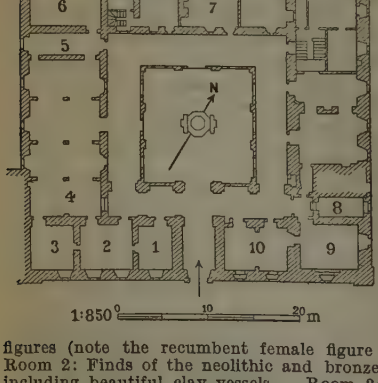
INTERIOR. The eighteen oil-paintings on the barrel-vaulting are by *Mattia Preti* (1661-99). On the floor are about 400 slabs of coloured marble,

tombstones of the knights. The Oratory, entered from the 1st chapel on the right, contains an altarpiece by *Caravaggio* (Beheading of the Baptist; 1608). The chapels dedicated to the eight nations of the Order are lined with a number of tombstones of Grand Masters, mostly in the baroque style (2nd chapels r. and l.: Castile and Portugal, Germany; in front of the high altar, to the r. and l.: Auvergne, France; at the left end: l. Provence, r. England and Bavaria). In the Portuguese chapel (2nd on the right) are the tombstones of Antonio Manoel de Vilhena (1722-36) and of Manoel Pinto de Fonseca (1741-73), the founder of the university. The chapel outside the choir, to the left, contains the tombstone of Gregorio Carafa (d. 1690) and a painting of St. Jerome by *Caravaggio*. — The high altar is a rich work of 1686; the marble group of the Baptism of Christ is by *Giuseppe Mazzuoli* (1704). The chapel of the Blessed Sacrament, at the back, on the right, is enclosed by silver railings (1752). In the chapel to the left of the choir are steps descending to the crypt, below the high altar, where repose, among others, L'Isle Adam (1530-34), the first Maltese Grand Master, Jean de la Vallette (1557-68), the gallant defender of Borgo (see p. 490), and his secretary Oliver Starkey.

Sumptuous Brussels tapestries (1697-1701), after designs by *Rubens* and *Mattia Preti*, are hung up in the church on festivals.

The ***Museum** (Pl. B 4), in the *Auberge d'Italie* (1574), in the Strada Mercanti, facing the post office, affords an admirable survey of the history of Maltese culture from the prehistoric age down to the close of the Knights' period. The upper floor accommodates departments of natural history and art. Adm., see p. 492; catalogue 6*d*.; curator, Sir Temistocles Zammit, the leading authority on the prehistoric antiquities of Malta.

Ground Floor: Archaeological Section. Rooms 10, 9, and 8 (on the right) contain memorials of the period of the *Knights of St. John*, e.g. a model of a state-galley, silver plate, robes, and engravings. — Corridor: right, torsos of Roman statues; left, Phoenician-Greek dedicatory inscription in which Phoenician characters were for the first time deciphered; model of the neolithic temple-precinct of *Tarxien* (p. 496); two decorated stone slabs from the ruins of *Bujibba* (discovered in 1928). West Corridor: models of the stone-age ruins of Ggantija, Hagiar Kim, and Mnaidra (pp. 498, 497); show-cases with prehistoric pottery; on the wall, drawings of the Roman house at Notabile (p. 497). — Room 1 (left): small neolithic finds from the hypogeum of *Saflieni* (p. 496), i.e. pottery and figures (note the recumbent female figure in the middle show-case). — Room 2: Finds of the neolithic and bronze ages from *Tarxien* (p. 496), including beautiful clay vessels. — Room 3: Neolithic finds from *Hagiar Kim*, *Mnaidra*, and *Corradino* (pp. 497, 496), notably the seated figures of abnormally corpulent females (seven of stone, one of clay). — In the large adjoining Room 4, 1st section, are fragments of vases of the stone



and bronze ages. Farther on, Phoenician terracotta sarcophagus, with the recumbent figure of the deceased; cinerary urns and tomb-offerings (principally antique glass vessels). — Room 5: Arabian tomb-finds, including a tombstone (1173) with a long Cufic inscription. — Room 6: *Collection of Coins* from the Phoenician age to the present day. — North Corridor and Room 7: Mosaics and other Roman finds from Malta; prehistoric finds from Egypt (Faiyûm), the Lord Grenfell collection of Egyptian antiquities, Greek vases from Bengasi and Cyrene, etc.

First Floor: NATURAL HISTORY DEPARTMENT, including a collection of minerals (ores, marbles, semi-precious stones, etc.), specimens of Maltese fauna, and (in the corridor) the fossils from Ghar Dalam (p. 496). Farther on is the ART SECTION (views of Malta and a collection of paintings).

The *Auberge de Castille* (Pl. 4, B 4; built in 1574, altered in 1744), in the Piazza Regina, at the W. end of the Strada Mercanti, is the most handsome of the national palaces of the Order. — The *Royal Opera House* (Teatro; Pl. B 4; p. 491), a most imposing building in the Palladian style, by E. M. Barry (1861-64), occupies the site of the Auberge d'Angleterre. — A few paces from the Piazza Regina are the *Upper Barracca Gardens* (laid out on the large bastion of Baracca Superiore; Pl. B 4; lift, see p. 490), with numerous statues and the graves of Sir Ralph Abercromby, commander-in-chief of the Mediterranean troops, who fell in battle against the French at Alexandria in 1801, and of Sir Thomas Maitland ('King Tom'; governor of Malta 1813-24). The gardens afford a fine view of the Grand Harbour, especially by evening light. — The other palaces of the 'languages' of the Order are the *Auberge de Provence* (Pl. 7, B 3; now the Union Club, with a fine ball-room), at the corner of the Strada Reale and the Strada Britannica; the *Auberge de France* (Pl. 5, AB 3), at the corner of the Strada Mezzodì and Strada Zecca; the *Auberge d'Aragon* (Pl. 1, B 2), at the corner of the Strada Vescovo and the Strada Ponente; and the *Auberge de Bavière* (Pl. 3, C 2), at the E. end of the Strada Ponente.

A nice walk may be taken from Fort St. Elmo (Pl. D 2) along the Marsamuscetto Harbour to the Porta Reale (Pl. A 4), either through the gardens on the bastions (*Giardino Hastings*; Pl. A 3, 4; with the grave of the 1st Marquis of Hastings, governor of Malta in 1824-26) or, outside the walls, past the cemetery (beyond Pl. A 4).

Through the *Porta Reale* (Pl. A 4; restored in 1853 and now being widened) we reach the plateau between Valletta and the suburb of **Floriana**, which is being extended at the expense of the fortifications on the E. and W. Near the gate is the tramway station (p. 491), straight ahead an avenue of palms with a tall statue of Christ. On the right, farther on, is the *Parade Ground*. In the middle of the plateau, beyond the bronze statue of *Antonio Manoel de Vilhena* (p. 494), runs the long narrow *Maglio Garden*, enclosed by high walls. Farther on we come to the bastions of Floriana (p. 492), on which are situated the *Argotti Garden*, the *Botanic Garden*, belonging to the university, and the *Sarria*, a handsome church (1678).

On the S.W. boundary of *Casal Paola* (motorbus, see p. 491; cab there and back in 1 hr., see p. 491), beyond the creek of *Marsa* (sports ground, see p. 491), is the most interesting hypogeum of **Hal Saflieni** (entrance in Catacomb Street, adm. 6*d*., closed on Sun. afternoon; electric light), a group of underground chambers hollowed out of the rock, where neolithic shards, obese female figures (p. 494), and large stores of bones were discovered. Most of the rooms are circular. The decoration of these Maltese stone structures (comp. p. 494) is paralleled in very few other structures of the same epoch. The custodian has also the key for the excavated oval houses on the heights of *Corradino* (20 min. N.).

About 10 min. E. of the hypogeum, somewhat to the left of the road to Hal Tarxien, are the temples of **Tarxien** (watchman on the right of the entrance to the excavations; gratuity 6*d*.), a precinct of three neolithic buildings consisting of ellipses and apses, rising to a considerable height. The huge slabs have been carefully joined together; the floors of different levels correspond to two building periods. A good survey of the ruins is obtained from the steps between the second and third temples. A model of these temples is to be seen at the Museum (p. 494). Besides the ornamentation, a relief of a bull and the remains of a large female figure, in stone, should be observed. — The age and significance of the so-called *Cart Ruts*, deep parallel grooves worn at many places in the Maltese limestone rock, are not yet elucidated.

At *Borg en Nadur*, above St. George's Bay, the N.W. inlet of the Marsa Scirocco, the relics of another oval structure of the neolithic and bronze ages were exposed in 1921-22. Fossilized elephant bones, human teeth, and other palaeolithic remains were found in the cave of *Ghar Dalam*, hard by.

Railway (p. 491) from Valletta to Città Vecchia (cab tariff, see p. 491). — After the long tunnel under Floriana come the stations of *Hamrun, Misida, Birchircara* (terminus of the tramway, p. 491), and (4½ M.) *Attard* (Alb. Melitta). About 10 min. N. of Attard is the *Palace of Sant'Antonio* (1625), once the summer seat of the Grand Master (visitors admitted to the fine garden). The road in front of the palace goes on to (2 M.) *Musta*, with a remarkable church, whose dome, 118 ft. in diameter (extensive view, only for those free from giddiness), was constructed in 1853-64 without the aid of scaffolding.

7 M. **Città Vecchia** or **Notabile** (Hôtel du Point-de-Vue, with fine view, outside the town gate, P. 7-8*s*., well spoken of; cab from Valletta in 1 hr., see p. 491), the seat of the bishop, a quiet place still popularly called *Mdina* (Arabic for 'town'), was the old fortified capital of the island as far back as the Roman age. Population, including Rabat, 10,000.

From Notabile station a road leads to the Piazza Sakkaja, on the hill between the old town and the S. suburb of *Rabat*. Thence we pass through the Porta dei Greci to the **Cathedral** of Malta, properly so called, re-erected in 1697-1702, before whose portal are planted cannon as in the time of the Order. The sumptuous interior contains many marble tombstones of Maltese bishops, wall-paintings and high-altar-piece by *Mattia Preti*, and fine choir-stalls of 1480. The roof of the church and the Strada dei Bastioni behind command an extensive view.

In Museum Road, not far from the Piazza Sakkaja, is a Roman house, excavated in 1881, now converted into the *Roman Villa Museum*, containing mosaic pavements, statues, bronzes, and glass (adm. 3*d*., description 3*d*.). — The adjacent *Esplanade* affords a fine view of Musta, the walls of Città Vecchia, and the pleasant green valley at the foot of the *Imtarfa Hill*, with the barracks and the Museum Station (terminus of the railway, which goes through a tunnel under Notabile).

The parish church of *San Paolo*, in the Piazza Parrocchiale of the suburb of Rabat, stands over a cavern, in which, according to the legend, St. Paul dwelt during his three months' stay in the island (p. 489). From the church the Strada San Cataldo and Strada Sant' Agata soon lead to the *Catacombs of St. Paul* and the *Cemetery of St. Agatha* (adm. 3*d*.), which, besides the usual rectangular (loculus) and arched (arcosolium) grave-niches, contain isolated double table-tombs, with canopies hewn out of the rock — a peculiarity of Malta. Other unique features are the hollows scooped out as resting-places for the head, and the circular tables (for the funeral banquet?), also cut out of the rock.

To the N.W. of Città Vecchia rise the *Bingemma Hills* or *Colline di Bingemma* (784 ft.), with Phoenician rock-tombs and a fort on the coast. — About 2 M. to the S.W. of Città Vecchia, near the *Casal Dingli*, is the *Signal Station* (847 ft.; disused), the highest point in the island, whence we overlook the whole group of islands. — Some 2 M. to the S. of Città Vecchia lies the *Boschetto*, a large public garden (cab, see p. 491), adjoining the *Verdale Palace* (1586), once a summer seat of the Grand Master (now that of the governor). — To the S.E. is (4½ M.) *Casal Krendi*, near the luxuriantly wooded gorge of *Makluba*, 132 ft. deep, probably formed by an earthquake. Hence we visit (20 min. W.) the ruins of **Hagiar Kim** ('standing stones'), a temple enclosure resembling that of Tarxien (p. 496), with huge oval structures of the neolithic period (comp. p. 489; cab from Valletta and back in 4 hrs., see p. 491). About 7 min. farther W. are the similar ruins of **Mnaidra.** — We may drive back to Valletta viâ *Casal Zurrico* (also called *Israk*), *Bir Zebbugia* (Dowdall's Hotel), on the pretty W. bay of the Marsa Scirocco, near Borg en Nadur (p. 496), *Grushiak*, Tarxien, and Casal Paola (p. 496).

St. Paul's Bay (Baia di San Paolo; cab, see p. 491; Royal Hotel), on the N. side of the island, 5½ M. to the N. of Città Vecchia, with the islet of *Selmun* (colossal statue of the apostle), is the supposed scene of St. Paul's shipwreck (p. 489). Ruins of the stone age have been discovered at *Bujibba* (in St. Paul's Bay) and at *Tal Qadi* (in Salina Bay, the next bay on the E.), and a stone-age structure at *Ta Hajrat*, near Migiarro (p. 498). — The little town of *Melleha* (Hotel Vittoria, plain; pop. 4000) lies on a hill (views) 2 M. farther on (8 M. from Valletta; cab, see p. 491). The grotto of the Santuario here contains ancient frescoes. — After 2½ M. more we reach *Marfa*, whence we may cross over to Migiarro in 1 hr. (boat, 6-8*s*., to be ordered in advance from the landlord at Migiarro).

The sister island of **Gozo** (p. 488), to the N.W. of Malta, the ancient *Gaulos*, Maltese *Ghaudex*, which also was once fortified by the Maltese Order, is more fertile and varied than the main island. The coast is precipitous all round. The small local boat (p. 491) crosses in 2 hrs., affording a fine view of the N.E. coast

of Malta and of the wave-worn chalk cliffs and caves of Comino. We land in *Migiarro Bay* (Malt. *Mgiar;* Grand-Hôtel di Migiarro, quite decent), on the S. coast of Gozo, below *Fort Chambray* (1750), where vehicles are in waiting (omnibus to Victoria 6*d.*, one-horse carriage there and back 4*s.* 6*d.*, a little more for the detour viâ Torre dei Giganti, see below; for the whole day 7-8*s.*).

Victoria (299 ft.; hotels: Duke of Edinburgh, Via Migiarro 61, below the town, 30 beds at 2*s.*, L. 1*s.* 6*d.*, D. 2*s.* 6*d.*; Imperial, in the same street; Calypso, Europa, in the piazza), the capital and episcopal residence of Gozo, with 5200 inhab., formerly called *Rábat*, was renamed on the occasion of Queen Victoria's jubilee in 1887. It lies in the centre of the island, 4 M. to the N.W. of the landing-place. The neglected *Citadel* (view), dating from 1600, encloses the cathedral and many relics of mediaeval architecture. The women of Gozo are much occupied with lace-making.

A branch of the road from the harbour to Victoria leads to the village of *Caccia* or *Sciarra* (486 ft.; Maltese *Casal Xahra*). Below it, on a height covered with fruit-trees, rises the *Torre dei Giganti* (Malt. *Ggantija;* gratuity 6*d.*), similar to the ruins of Tarxien (p. 496). In the village are a number of stalactite grottos; on the shore is the collapsed *Grotto of Calypso*.

43. Tripoli.

Since the portion of North Africa that lies opposite Sicily became an Italian colony, a visit to Tripoli and its environs is a simple undertaking, conveniently combined with the Malta excursion (R. 42). Steamer-berths should be secured in good time.

From Syracuse to Tripoli, 326 M. or 283 nautical miles. Steamers of the *Citra* (Compagnia Italiana Transatlantica) twice weekly in 33 hrs., including a stay of 6 hrs. at Malta; 1st class 298 *L.* 60 c., 2nd class 202 *L.* 40 c., including meals. Steamers from Tripoli to Bengasi and Tobruk, see p. 513. Embarkation at Syracuse, see p. 443; at Malta, see p. 490. — From Palermo to Tripoli, 419 M. or 363 nautical miles, steamer of the *Società Florio* fortnightly in 23 hrs.; 1st class 423 *L.*, 2nd class 297 *L.*, including meals.

Air Service (comp. pp. 28, xviii) twice weekly from Syracuse to Tripoli in 4 hrs., fare 750 *L.* (from Rome to Tripoli, 1600 *L.*). The air station at Tripoli is at the Molo dello Sparto (Pl. E 3).

Passports require the endorsement of the prefetto at Syracuse, which is granted without difficulty on application at the prefettura, Via Roma (Pl. F 7), or through the harbour police office, Via Garibaldi 25 (Pl. E 6). At Tripoli visitors obtain, while still on board the steamer, a 'permesso di soggiorno' for the city and the area within the new enceinte (p. 506); permits for excursions are obtained, most conveniently through the hotel-proprietor, at the headquarters of the carabinieri (available 10 days; application should be made a day in advance); the permit for departure is obtained at the police station in the Castello (10 *L.*; application to be made on the previous day). — Italian Money is current in Tripoli. There are special postage-stamps for the colony. — The best Seasons for a visit are spring (end of Feb. to end of April) and autumn (Oct.). Except when the S.E. desert-wind or Ghibli (scirocco) is blowing, the nights are cold, with heavy dews. During the spring fairs (p. 502) there are numerous travel facilities, and long conducted tours are arranged.

Libya (Ital. *Libia*), as the Italian possessions on the N. coast of Africa are called, comprises the two administrative districts

A
B
C
1
2
3
4
5
Santa Maria
Staz. Rad.
Dogana
Banchine
Lungomare della Vittoria
Lungomare dei Bastioni
Casa Marina
Dogana
Mon.ai Caduti
Pas. d'Vittoria
Arco di Marcello
Necropoli
Cimit. Ebraico
Cimit. Arabo
Cimitero Arabo
Stazione Centrale
Teatro
Castello
Torre d. Orologio
Piazza Italia
Via Manzoni
Corso Sciara el Bab
Bab el Gedid
Piazza Costant. Brighenti
Macello
Mercato
Cimitero
Ospedale
Geograph. Anstalt von

Wagner & Debes, Leipzig

of *Tripolitania* (347,500 sq. M.; 550,000 inhab., including 18,100 Italians) and *Cirenaica* (231,600 sq. M.; 145,000 inhab., including 10,000 Italians). The promontory of Râs Agedîr divides it from Tunisia on the W., the Gulf of Sollûm from Egypt on the E., and the hinterland of Fezzân from the Sahara on the S. Geographically the coastal region is divided into four districts: *Tripolitania*, where the Gefâra steppe (p. 506), about 37-50 M. wide and dotted with large oases, slopes gradually up from the coast and the lagoons (sebkha) to the sharply defined edge of the desert plateau (the Gebel; 1600-1950 ft.); *Sirtica*, on the shores of the Gulf of Sidra (Syrtis Major), adjoining Tripolitania on the E., which on the S. is soon merged in the desert of Syrtes; *Cirenaica*, a narrow coast-strip backed by a terraced limestone tableland (the plateau of Barca, attaining a height of 2887 ft.), which then slopes down on the S. to the Libyan desert; and *Marmarica*, furthest E., a low coastal tableland (c. 650 ft.) with several deep inlets.

For the VOYAGE from Syracuse to Malta, see p. 488. After leaving the harbour of Valletta the steamer skirts the indented E. coast of the island and, leaving the rocky islet of *Filfola* on the right, sets a S.S.W. course. About 1 hr. before our arrival on the following morning the coast-line with an oasis of palms comes into sight, then the city of Tripoli itself, situated on a broad bay and extending for 1¼ M. on either side of its massive citadel. On the left it is bordered with green palm-groves, and in the background rise the table-mountains of the Gariân. The large harbour, which has for the most part been dredged to a depth of 23-30 ft., is enclosed by a spit of land which projects to the N.E. (with the steamer quay and the lighthouse, 197 ft. high) and is prolonged by a curved mole about 1 M. long. Another breakwater, ½ M. long and covered at high tide, has been built out to meet it from the opposite shore, leaving a gap of 330 yds. for the entrance of vessels. The steamer takes ½ hr. to enter the harbour and berth at the quay.

The City of Tripoli.

The QUAY (Pl. CD 1), where the steamers berth, is on the W. side of the harbour, on the spit of land N. of the town. Porters receive 1 *L.* for a handbag, 2 *L.* for a trunk conveyed through the custom-house to the carriage. Guides are unnecessary; if hired at all, they should be chosen from those attached to the hotels. — CENTRAL RAILWAY STATION (Pl. A 5) to the S.W. of the town, near the Corso Sicilia (Sciâra el-Garbi); there is a secondary station for the line to Tagiûra in the extension of the Sciâra Riccardo (Pl. E 5).

Hotels (in the Italian style; the best have handsome new buildings). **Grand* (Pl. a, D 3), Lungomare Conte Volpi, 140 beds at 25-40, B. 5, L. 20, D. 24, P. 55-70 *L.*, first-class, with a dépendance, the *Albergo Tripolitania*, in the Corso Sicilia (Pl. C-A 3, 4), R. 18-20, P. 45-55 *L.*, with L. and D. at the Grand-Hôtel, open Jan. 15th to June 15th; *Grande Albergo Nazionale* and *Albergo Italia* (Pl. c and b, D 3), Via Lombardia, adjoining the Piazza Italia, 135 beds at 15-25, B. 6, L. 15, D. 19, P. 50-65 *L.*, well fitted-up; *Excelsior* (Pl. d, D 3), Sûk el-Khadra, with lift and sea view,

40 beds at 14-16, B. 5, L. or D. 12, P. 35-40 *L.*; *Savoia*, Zenghet Riccardo, to the E. of the Castello, R. only, frequented by civil and military officials; *Moderno* (Pl. f, C 2), Lungomare Bastioni, 50 beds at 13-16, B. 5, P. 40-45 *L.*, with L. and D. at the Nazionale (p. 499); *Commercio* (Pl. g, C 3), at the end of the Sûk el-Atara, 50 beds at 8-13, B. 4 (no other meals), omnibus 5 *L.*

Restaurants (besides those at the hotels). *Miramare* (see below), first-class; *Le Venete*, Corso Vittorio Emanuele Terzo, next to the Savoia (see above), good; *Bella Napoli*, Sûk et-Turk 29 (Pl. C 2), in an old Arab house, good; *Italia*, below the Nazionale; *Roma*, Zenghet Bel Her 1; *Lago Maggiore*, unpretending.

Cafés. *Gran Caffè Fratelli Arcangeli*, Corso Vittorio Emanuele Terzo, the chief rendezvous in the town, with music in the evening; *Miramare Palace* (Pl. D 3), in the Teatro Miramare; *Commercio*, opposite the Arcangeli; *Posta*, in the Piazza della Posta; *Sordi*, Corso Vittorio Emanuele. Arab cafés in the Lungomare dei Bastioni (Pl. C 1, 2) and near the clock-tower (Pl. C 2). — *Birreria Oea* (beer), in the suburb of Dahra (Pl. FG 4).

Baths. *Turkish Baths*, near the Albergo Commercio and in the N. extension of the Sûk et-Turk. — *Sea Bathing* to the W. of the town, near the aerodrome.

Theatres. *Miramare* (Pl. D 3; operas, operettas, plays, varieties), Lungomare Conte Volpi; *Teatro Politeama* (Pl. C 2), Sûk et-Turk.

Post and Telegraph Office (Pl. D 3), Corso Vittorio Emanuele.

British Consulate (Pl. B 2), Sciâra Hâra Kebîra.

Travel Agencies. *C.I.T.* (p. xvi), Corso Vittorio Emanuele 23, *S.N.A.I.T.* (Società Nord Africana Industrie Turistiche), Via Milano, near the Albergo Italia; at both cars may be hired for excursions. — STEAMSHIP AGENCIES. *Citra*, Lungomare Volpi; *Florio*, Corso Vittorio Emanuele. — BANKS. *Banca d'Italia*, *Banco di Roma*, both in the Lungomare Volpi; *Banco di Sicilia*, Sûk el-Handik, near the clock-tower (Pl. C 2). — BOOKSELLER. *Libreria Minerva*, Corso Vittorio Emanuele.

Carriages. Drive in the town, as far as the Governor's Palace (Pl. EF 5) or the cross-roads near the central station (Pl. A 5), etc., with one horse 1½ *L.*, to or from the steamer or the central station 3 *L.* (with two horses 2½ *L.*, 4½ *L.*); for the first hour, in the town, 5½ *L.*, outside the town 9 *L.*, each additional ½ hr. 2½ or 4 *L.* (with two horses 7, 10, 3¼, 4¾ *L.*); drive round the oasis (11¼ M.; comp. p. 506) 30 *L.* — **Motor Cars,** double the fare of a carriage and pair. Four-seaters for long excursions, 1½-2 *L.* per km.; arrangements should be made through a hotel-proprietor, travel agency, or motor-post office.

Motorbuses (chief centre the Piazza Italia, Pl. CD 3). In the town: *A.* From the Porta Gargâresc (in the New Wall, p. 506) viâ the Central Station and Piazza Italia to Dahra (Pl. FG 4); *B.* From the Piazza Italia to Porta Benito (in the extension of the Via Lombardia, Pl. D 3, 4); *C.* From the Harbour viâ the Piazza Italia to Busetta (p. 506). — Outside the town: 1. From the Piazza Italia to Sûk el-Giumaa, Mellâha, Tagiûra (5 *L.*), Sghedeida, Fornaci, and thence back to Tripoli (9 *L.*; comp. pp. 506, 507), four times daily in 1 hr. 35 min., ten times as far as Sûk el-Giumaa (2 *L.*, return-ticket 3½ *L.*); 2. As No. 1 but in the reverse direction. — Motor-post to Homs and Misurâta, see pp. 511, 514. — In the spring, especially during the fair, motor coaches run to Sabratha, to Gariân, to Leptis Magna, viâ Zuâra to Gabes (terminus of the Tunis railway), etc.; further information at the travel agencies.

Language. As far as possible we give the names of places in Italian, the official language. The native dialect is Arabic, mixed with Berber words. Almost everyone understands some Italian, often a few words of French, but English only at a few hotels. The prevalence of Italian is largely due to the Italian schools opened since 1883, among them a technical and commercial school, a small high school, and a public secondary school. — NEWSPAPER: Avvenire di Tripoli.

CHIEF SIGHTS (four days). On the first morning visit the town and the museum (p. 504); in the afternoon, excursion to the oasis (p. 506).

The other days may be devoted to Sabratha (p. 508), Leptis (p. 511), and Garian (p. 510). If a car is not hired, excursions take a great deal of time, as much walking is necessary, trains run very infrequently, and steamers are used for retail trading. Time is of little account to the Oriental. Even if cars are hired, an early start is necessary, as they must return to the city by sunset. — As the Moslems here are still very strict in their observances it is necessary to obtain permission from the Amministratore dei Beni Evkaf (near the Albergo Commercio; also through the hotel-proprietor) or from the imam (leader in prayer) before entering a mosque (giâma), religious house (zâuia), saint's tomb (mrâbet, sîdi), or Moslem cemetery. At the entrance visitors must take off their shoes or put on slippers. The religious rites of the Dervishes, which take place on Thursday night at 9.30 in a room near the Piazza Italia, may be freely attended, provided of course the necessary respect and consideration are shown.

Tripoli (10 ft. above sea-level), in Arabic *Tarâbulus el-Garb* (i.e. Tripoli of the West, as opposed to Tripoli in Syria), the *Oea* of the ancients, is the rapidly growing capital of the Italian colony of Tripolitania (pp. 499, 502). It is situated in 32° 54′ N. and 13°10′ E., on a triangular peninsula, which like the rest of the Syrtic coast is composed of quaternary dune-sandstone resting on a basis of tertiary limestone. The mixture of races converging at Tripoli, which is one of the main gates to the interior of Africa, is paralleled only in Egypt. Of the 64,750 inhab. some 52,000 are natives: Berbers, Arabs, Moors, Jews (c. 15,000), Fezzanese, and Sudanese negroes. Besides the 12,000 Italians and 3000-4000 Maltese there are a few hundred Greeks, mostly sponge-fishers.

No traveller can fail to be impressed by his first sight of Tripoli, with its white, flat-roofed houses, its domes and slender minarets in the Turkish style, the handsome new quays (Lungomare), the palm-groves and orange-coloured sand-dunes around the city, and the deep-blue sea glittering in the brilliant sunshine. To this may be added the ethnological interest of the city, the charm of the unspoilt villages in the environs, the tropical luxuriance of the oases, and the strange fascination of steppe and desert.

History. The population still consists mainly of Hamitic Berbers, whose forebears inhabited the N. African coast even in prehistoric times. By the Greeks they were called *Libyans*, or sometimes, on account of their mode of existence, Nomads (whence the Roman name Numidians for their W. kinsfolk). In about the 8th cent. B.C. the Phoenicians established 'factories' here, which soon developed into active trading colonies. The three harbour-towns situated between Syrtis Minor and Syrtis Major, viz. *Leptis Magna* (p. 511), *Oea* (in Phoenician 'Wiat'), and *Sabratha* (p. 508), were given the name of *Tripolis* ('triple town') by the Greeks of Sicily and as early as the Punic period were connected with the interior of Africa by caravan routes and with Carthage by a coast-road 500 M. long. After their incorporation in the Roman province of *Africa*, which was established in 106 B.C. after the fall of Jugurtha, the three cities flourished anew. To them, as to Tacape (Gabes), the Garamantes, who inhabited the hinterland of Phazania (Fezzân), brought from the Sudan ostrich-feathers, gold-dust, ebony, ivory, elephants, and negro slaves, to be transported by sea to the markets of Carthage, Rome, and the ports of Southern Europe. This region yielded also large supplies of corn, while the productive olive-trees were deemed the most abundant on the Mediterranean. To the Roman emperor *Septimius Severus* (193-211), a native of Leptis Magna, the three cities

owed many improvements and embellishments. The Punic language and the Greek, which was that of the educated classes, were then still so prevalent that the emperor's sister could hardly speak any Latin. Severus made Oea the capital of his *Provincia Tripolitana*, and when the artificial harbours of the two sister-towns fell into decay Oea succeeded to their trade and to their joint name.

Diocletian made Tacape the provincial capital. In 363 Oea, Sabratha, and Leptis were hard pressed by the Austuriani from the interior of Libya. In 455 Tripolitania fell to the Vandals, who, however, were expelled by the Byzantines in 468. In 643 the Arabs from Egypt overran the country, capturing Oea and plundering Sabratha. After 670, apart from brief periods of occupation by the Normans (1146-58), the Spaniards (1510-30), and the Knights of Malta (p. 490; 1530-51), Tripolitania remained for centuries under Arab or Berber sway, sharing the fortunes of Tunisia. After 1216 the Genoese enjoyed a monopoly of the trade with Tripolitania and Barca (p. 515). After the Turkish conquest under Sinan Pasha (1551), the corsair Dragut founded a new Turkish vassal state at Tripoli. From that time down to 1816 the inhabitants took an active part in the piracies of the other two Barbary states, Tunis and Algiers. An English fleet in 1663, Frenchs fleets in 1685 and 1728, exacted bloody reprisals, and Tripoli was almost entirely destroyed. In 1804 Tripoli was blockaded by an American naval force, and in 1805 William Eaton, at the head of a motley expedition of 500 men, marched across the desert from Alexandria and captured Derna (p. 517). The native dynasty of the *Caramanli*, founded in 1711 by Ahmed Pasha Caramanli, an Arab, was overthrown by the Turks in 1835, whereupon Tripoli became a usual place of exile for Turkish civil and military offenders and again lapsed into decay. The partition of the inland regions between Great Britain and France in 1899 resulted in the complete decline of the caravan traffic with Central Africa (Lake Chad district), in spite of the favourable situation of the town. Italy, which had long coveted this Turkish province facing the coasts of Sicily, reached an understanding with France on the question in 1900. When the French acquired Morocco, the Italians occupied Tripoli, Bengasi, and Homs (Oct. 1911). The annexation of the province was declared in Nov., but the Italian expeditionary corps encountered a stubborn resistance from the Turks and the Arabs and were at first able to occupy only eight points on the coast. By the Treaty of Ouchy (Oct. 18th, 1912) Turkey ceded the vilayets of Tripoli and Bengasi, which till 1919 formed the single colony of Libia, since divided again into two administrative districts. During the Great War the effective rule of the Italians was confined to the W. portion of the coastal region, whence, however, in 1921-24 they succeeded in reconquering the whole colony.

Under the governorships of Count GiuseppeVolpi (1921-25) and General Emilio de Bono (1925-28) important progress has been made by the Italians not only in the city but also farther along the coast and in the interior. Extensive building operations have been undertaken in the city, trade has been fostered (imports 256,000,000 *L.* in 1928, exports 28,000,000 *L.*), sample fairs are held every spring (since 1927; p. 505), roads and railways (157 M.) have been constructed, the water supply has been improved, shifting sand dunes are being kept under control, etc. The chief products of the colony are wine, tobacco, olive oil, castor oil, fruit, vegetables, maize, wheat, barley, esparto and alfa grass, henna (as a red stain for the finger nails), sponges, tunny-fish, salt, and silkworms. Apart from European troops the garrison includes meharisti (mounted on dromedaries and wearing the burnous), askaris (from Libya and Eritrea, wearing the fez), zabtiehs (mounted gendarmes), sawaris (mounted askaris), and spahis (mounted frontier-guards).

The **Old Town**, pentagonal in shape, is enclosed by Spanish *Town Walls* of sandstone from Gargâresc (p. 508), which in places are 39 ft. in height but have recently been to a large extent demolished, except on the W. side. It consists of three fairly

distinct quarters. The *Marina*, near the harbour, behind the Lungomare dei Bastioni (Pl. C 1, 2; a marine esplanade constructed by the Italians), is chiefly occupied by the *Christian* population and has therefore little Oriental character. The Hâra, on the W., is the *Jewish* quarter (Hâra el-kebîra, the large ghetto; Hâra el-seghîra, the little ghetto), with narrow, crooked streets that are now kept comparatively clean. The purely *Moslem* quarter, to the S.E., includes the chief business streets, leading to the Sûks (p. 504) and the new town (p. 505). Of the hundred mosques of Tripoli only a few have any decoration (Turkish majolica tiles).

From the steamer quay (Pl. CD 1) we skirt the W. end of the harbour, leaving on the right two streets and the harbour railway (leading round the N.W. side of the town; Piazzale della Vittoria, see below). In the Strada della Marina (Arabic Bâb bâhar, 'sea gate'), which leads from the *Custom House* (Dogana, Pl. C 1) S.W. to the Jews' quarter, is (r.) the **Arch of Marcus Aurelius** (Pl. BC 1), which was erected in the reign of Antoninus Pius but dedicated in A.D. 163 to his successor.

The triumphal arch, which is 33 ft. long and 41 ft. wide, stood at a cross-roads and had four faces ('quadrifrons'). On the N. side are the inscription and (in the left-hand spandrel) the well-preserved figure of the emperor on a car drawn by two griffins. The rest of the sculpture is badly damaged, but figures of Victory, beasts, and trophies are still recognizable. The vaulting of the passages through the arch is coffered. Over the central space is a flat dome, resting on an octagonal cornice.

Straight on is the Sciâra Hâra Kebîra (Pl. B 2), the chief street of the main Jewish quarter, with many handicraft shops. The women's ornaments made by the goldsmiths and silversmiths are curious and are sold by weight. On the left, at the beginning of the street, is the **Gurgi Mosque** (Pl. BC 2), which in spite of its date (1833) is the finest Moslem building in the city. It has an octagonal minaret, a porch decorated with tiles, and a beautiful prayer-niche (mihrâb). — The next two cross-streets on the right lead to the Piazzale della Vittoria (Pl. B 1). Here, on the highest point in the town, dominating the steep N.W. coast and its esplanade (the Lungomare della Vittoria), is a monument to the Italian soldiers who fell in the Turkish war. It consists of an impressive domed circular structure designed by Brasini. About 3 min. to the left is the W. town wall (see p. 504).

Returning to the Sciâra Hâra Kebîra, we take the Sciâra Espagnol to the right (S.E.), just short of the Gurgi Mosque, in order to visit the church of *Santa Maria degli Angeli* (Pl. BC 2), which belongs to the Italian Franciscan mission founded in 1630 but was remodelled in 1890 in the Italian Gothic style. Permission may be asked to ascend the tower, from the gallery of which (131 ft. high) a fine view is obtained of the city, the oasis, the sea, and the distant mountains. — From the neighbouring piazza

(Uessâia, Pl. BC 2) the Sciâra Giâma el-Drug leads right, soon crossing the Sûk el-Harrâra (Pl. C 2), which is the main thoroughfare between the Lungomare dei Bastioni and the W. gate or *Bâb el-Gedîd* (Pl. B 3; 'new gate'), pierced in the wall in 1860.

On the large square outside the gate, with the state *Tobacco Factory* (Pl. A 3), is held the Tuesday market (Sûk et-Tlâta), at which the natives offer their wares. Adjacent, on the N., is the best-preserved section of the *Town Wall* (one can walk along the top of it). Between it and the electric power station we note some rock-tombs and cisterns on the slope; these are the remains of the ancient *Necropolis*. Of the section of the wall to the S.E. of the W. gate the only relic is an old gateway, the *Bâb Zanâta* (restored). About 7 min. walk from the tobacco factory is the large *Jewish Burial Ground* (Pl. A 3), beyond which an airship hangar is seen.

The busiest streets in the S.E. quarter of the old town are the Sûk el-Turk (Pl. C 2), with the *Mohammed Mosque* (carved wooden door; no adm.), and its parallel streets the Sûk el-Muscîr and the Sciâra el-Handik (Pl. C 2, 3; skirting the Castello), which begin at the square with the clock-tower (Orologio, Pl. C 2; 1870), a few yards to the left. The **Sûks**, or Oriental bazaars, are narrow lanes (unoccupied during the night) with small shops and workshops. Each sûk is, as a rule, devoted to a single trade. In Tripoli they only partly consist of covered passages; many of them have wooden roofs with vine-trellises. Many European shops are now to be seen in the chief bazaars.

The **Pasha Mosque** (Pl. C 3; Giâma el-Bâscia), or *Mosque of Ahmed el-Caramanli* (who founded it in 1740), near the S. end of the Sûk el-Muscîr, on the right, is a tasteful structure with beautiful majolica tiles and stucco ornamentation. The forecourt is surrounded by buildings on three sides, and in one corner is an octagonal minaret. In the other corner is the tomb-chapel of the founder and his family. The interior is divided into five aisles of equal breadth by sixteen plain pillars. Of the twenty-five domes that in front of the prayer-niche (mihrâb) in the centre of the E. wall and the corresponding dome in the centre of the W. wall are somewhat higher than the other.

The **Castello** (Pl. CD 2; Serâi), or citadel, is a massive group of houses by the sea, a few yards E. of the clock-tower. It was begun in 1535 by Georg von Schilling, a commander of the Order of St. John, on the site of an older fortress. After a long period of neglect it has been restored by the Italians. It contains numerous courtyards and the offices of the governor. The terrace facing the sea affords a good view of the harbour and the oasis. A one-storied annex on the S.W. side of the citadel is in temporary use as a **Museum**, containing sculptures, mosaics, wall-paintings, etc. It is open on Sun. 10.30-12, on other days (9-11) by applying to Dr. Guidi, the Sopraintendente dei Monumenti. A guide to the museum (1923; 5 *L.*) is on sale. Advice concerning archaeological expeditions may be obtained here.

Among the antique *Sculptures* may be mentioned a torso of Apollo, a good copy of a work of the 4th cent. B.C.; the archaistic 'Diana of the Ephesians' from Leptis Magna; a statue of an emperor (perhaps Lucius Verus), found near the Arch of Marcus Aurelius; colossal statues of Dionysus and Roma; torsos of two Venus types and of a Muse; head of a Libyan; fragment of the frieze of the Arch of Marcus Aurelius.

The coloured *Mosaics*, from a Roman villa near Zliten (p. 514), are among the best that are known. On one are represented busts of the four Seasons, on the others gladiatorial contests, marine beasts, foliage with birds and beasts. From the same villa come good *Wall Paintings* (among them, Dionysus riding a panther). Other mosaics and paintings came from a Roman villa near the Bâb el-Gedîd.

Among the other exhibits are cinerary urns; fine *Glass* and other finds from the necropolis (1st-2nd cent.); *Arabic* inscriptions and wood-carvings; and a collection of *Coins*.

The **Modern Town** (*Città Nuova*), which lies to the S. of the citadel, has been greatly extended since the Italian occupation and is now the chief business centre. The Piazza Castello leads to the handsome marine esplanade called Lungomare Conte Volpi (Pl. DE 3). At its further end (5 min.) lies the Piazza Quattro Novembre (formerly Piazza dello Sparto), which has been encroached upon by gardens and new buildings. On the E. of the piazza are the officers' club (Circolo Militare, Pl. E 3, 4), with the barracks behind it, and the *Giardino Pubblico* (Pl. E 3). Farther E. lies the suburb of *Dâhra*, with a curious mosque, a Rom. Cath. nunnery, and a Franciscan church.

The Corso Vittorio Emanuele Terzo (Pl. D 3, E 4), which runs S.E. from the Piazza Castello parallel with the quays, is partly lined with arcades. On the right is the *Mosque of Sîdi Hamûda* (Pl. CD 3). Farther on are (l.) the *Municipio* (town hall) and the *Post Office*. Opposite the latter is the former Government House. On the left again is the *Palace of Justice*, and at the next cross-roads is the *Cathedral* of the Vicar Apostolic of Libya, built in 1928 in the Romanesque style. About 3 min. farther on the Corso ends at the park containing the still unfinished *Government House* (Pl. EF 5).

The *Piazza Italia* (Pl. D 3), close to the Piazza Castello on the S., is the chief traffic centre of the modern town. Formerly it was called Sûk el-Hobza, or bread market, and the daily market is still held here. Among the streets that radiate from this point is the Corso Sicilia (Pl. AB 4; called till 1929 Sciâra el-Gârbi, i.e. 'West Street'), leading to the handsome *Central Station* (Pl. A 5; ¾ M.), to the S. of the pavilions of the sample fair (p. 502), and thence through the Porta Gargâresc in the outer walls (see p. 506) to Gargâresc (p. 508).

Environs of Tripoli.

The **Menscîa**, the coastal oasis to the S.E. of Tripoli, with about 14,000 inhabitants (mostly Berbers), was formerly much more extensive. It is now 1¼-2½ M. wide and 7½ M. long, extending as far as the line of sand-dunes bordering the *Gefâra Steppe*, which in the spring is a veritable sea of wild-flowers. Farther S. are the limestone edges, commonly called the *Gebél* (i.e. mountain) and 1600-1950 ft. high, of the desert plateau. The deep ravines are filled with streams after the winter rains (16 in. yearly at Tripoli, and considerably more towards the Gebel) and continue to send down a supply of water underground even during the dry season. This water is obtained from countless draw-wells (sânia), which are enclosed by white walls and generally shaded by tamarisks (étel). The water is drawn up in leather sacks by oxen or donkeys, collected in reservoirs, and conducted thence to the fields. Artesian wells and pumps driven by windmills are found in some of the newer plantations.

In spite of this imperfect mode of irrigation and the primitive wooden agricultural implements the excellent soil is wonderfully productive. Fruit-trees of every variety, olives (zeitûn), mulberries, and henna shrubs (Lawsonia inermis) thrive under the shadow of the date-palms, and the soil between them still has sustenance enough for barley (shaîr), wheat (gámah), maize, lupins, tobacco (dokhkhân), madder, rose-geraniums, red pepper (filfil ahmar), onions, tomatoes, spinach, beans, melons, etc. The excellent early potatoes are sent to Europe under the name of 'Malta potatoes'. Fields and gardens are enclosed by mud walls 3-7 ft. high, overgrown with Indian figs (prickly pears; Opuntia Ficus indica; Arabic 'hindîya'), which prevent them from collapsing in wet weather. Harvesting goes on all the year round. From April to June almonds, apricots, and corn are gathered in, in July and Aug. peaches (khûkh), from July to Sept. figs and luscious grapes, from Oct. to Dec. dates and olives, from Nov. to April excellent oranges, and at almost any season lemons. The oasis looks at its best in spring, when the fruit-trees are in flower and the gardens are filled with the sweet scent of the orange blossom. In autumn the nomadic Arabs of the steppe pitch their goat's hair tents (beit esh-shaár, 'house of hair') in the vacant fields in order to gather the fresh dates. The oasis is intersected by a wall constructed by the Italians in 1914-15 to protect the city and its immediate environs; this extends in an arc from Busetta (see below) on the N.E. to the new Christian cemetery to the S.W. of the central railway station (p. 505).

The usual Carriage Drive through the oasis (comp. p. 500) is viâ the Caramanli tombs to Busetta, then W. viâ Henni and round through the Porta Gargâresc and past the central station back to the Piazza Italia. — The circular tour by Motorbus (25 M.; Line 1, see p. 500) also affords a good idea of the oasis. It runs E. through the suburb of *Dahra* (p. 505), passes the outer wall at *Busetta*, which has a large racecourse, and stops at *Sûk el-Giúmaa* (3½ M.; small café), where our road crosses the old road coming from the S. This place is named after the ancient Friday market, which is attended by natives from far into the interior and for which the Italians have constructed colonnades,

a motor mill, and an abattoir (camel-flesh, decorated with gold tinsel, for sale; manufacture of leather sacks for the draw-wells, p. 506). The dirty village of *Amrûs*, 5 min. N., which is inhabited by about 500 Jews (mostly smiths), is hardly worth a visit. We proceed E. past the salt lake of (6¼ M.) *Mellâha*, the product of which is a monopoly. Close by is an aerodrome. Then E. to the oasis of Tagiûra. Near the village of *Tagiûra* (11¼ M.; small restaurant), where native huts without windows are first seen, is the plain mosque of Murâd Aga, with forty-eight columns from Leptis Magna in the interior. The railway stations (see below) are 1-1½ M. to the S.E., near the marshes of Tagiura.

The motorbus turns back to the W. and, about halfway to Mellâha, takes the more southerly route to (15 M.) *Sghedeida* and *Fornaci* (20 M.; railway junction, see below). Then N.W. viâ *Sîdi el-Mesri* back to (25 M.) Tripoli. About 10 min. S.E. of the saint's tomb (Sîdi el-Mesri) is the *Agricultural School* established by the Italians (visitors admitted on request). The dunes close by command a fine view over the steppe, extending when the air is clear as far as the distant Gebel.

On the road called *Sciâra el-Sciatt*, which leads E. from Dahra (p. 505) close to the sea, are several country estates and (2 M.) the largest *Mohammedan Cemetery*, with two dilapidated domed buildings (Tombs of the Caramanli, p. 502) that are visible from Tripoli. The *Protestant Cemetery*, close to the sea, commands the best view of the city. The return may be made by motorbus (Line C, p. 500).

From Tripoli to Tagiûra, 13 M., narrow-gauge railway in 1¼ hr. (6 *L.* 30 or 3 *L.* 80 c.). The trains start from the central station (p. 499; motorbus, see p. 500) and run along the S. edge of the oasis. — The large cavalry barracks at (2 M.) *Cavalleria* date from the period of Turkish rule. — 3 M. *Sîdi Mesri* (agricultural school, see above). — 5½ M. *Fornaci*. Here a branch-line diverges S. across the steppe for (2 M.) the fort of *Ain Zâra*. We proceed N.E. to (8 M.) *Sghedeida* and *Mellâha* (9½ M.; see above). — 12½ M. *Tagiûra*, 13 M. *Terminus*, see above.

From Tripoli to Sabratha, Gariân, Leptis Magna, and the Cyrenaica.

A. From Tripoli to Zuâra viâ Sabratha.

Railway (narrow-gauge), 72¾ M. in 3¾-6 hrs. (1st class 35½ *L.*, 2nd class 25½ *L.*). — By Road, 70¼ M., viâ *Ez-Zâuia* (28 M.; see p. 508). The road, which is quite good, runs close to the railway and the coast. Motor-car to Sabratha and back about 300 *L.*, single seat (comp. p. 500) 80-110 *L.*

The trains start from the central station (p. 499) and run W. close to the coast and at first skirting the N. edge of the oasis of Menscîa (p. 506). Then along low dunes across the flat steppe, with fine sea views. The stations are mostly near the oases. — 2 M. *Gûrgi*, for the tiny oasis of *Suâni et-Telemsani*, ²/₃ M.

beyond the Gargâresc Gate in the new wall (p. 506), the terminus of Line A of the motorbuses (p. 500).

3¾ M. **Gargâresc** (pron. 'esh'). On the right are the oasis and the sandstone quarries. The rock-tomb of Aelia Arisuth and her husband, near the station, contains wall-paintings referring to the Mithraic cult. On the beach close by are remains of a Roman villa with decorative mosaics. — 7½ M. *Bivio el-Ghirân*, junction for Henscîr (p. 510). Another branch-line soon goes off to the right, towards the beach, to the sandstone quarries of Ghirân. — 10 M. *Zanzûr*, a beautiful oasis of palms, with a market 1¼ M. to the S.W. of the station. — 13½ M. *Saiiâd;* 18½ M. *Lmâia;* 21¾ M. *Et-Tuébia Gargûsa.* — 28½ M. *Ez-Zâuia* (locanda), station for the four villages in the oasis of that name. — 36½ M. *Es-Sabrîa Bu-Îsa;* 39¾ M. *Sormân.*

47¼ M. *Sabratha Vulpia* (Albergo Sabratha, at the station, quite clean), a small, regularly planned settlement with the government office for the new farms ('concessioni') in the district. The entrance to the excavations of the ancient **Sabratha** is 1 M. to the N. of the station, ⅓ M. beyond the small mosque of Sîdi ben Debâbesc. Adm. 5 *L.*

Sabratha or *Abrotonon*, the least important of the three Phoenician cities comprising Tripolis (see p. 501), was the birthplace of Domitilla, wife of Vespasian, and reached its zenith in the 2nd and 3rd cent. A.D. After 548 the Byzantines erected new fortifications and churches; in 643 it was plundered by the Arabs; and in their subsequent invasions it was reduced to ruins, which were buried by the sand. — Illustrated guide by the director of the excavations, R. Bartoccini (Rome, 1927; 12 *L.*).

The town extended from the Tonnara (building of the tunny-fisheries) along the shore for ⅔ M. to the E. The harbour was protected from the sea by a reef. The buildings are of soft and badly weathered limestone, but they have retained a certain height through being buried in the sand. On the right of the entrance are the offices of the excavations, where we find the custodian. To the S. of this are the remains of *Private Baths*, the main chamber with a pavement of coloured mosaic. A path leads N. to the forum, within the Byzantine wall, which enclosed only the W. part of the town. We ascend five steps to a platform and pass through an entrance with two columns of cipollino (re-erected) to reach a rectangular courtyard with a porticus on three sides and the podium (13 ft. high) of a *Temple* of the mid-2nd cent. A.D. on the fourth or E. side. Opposite the N.W. corner of the courtyard is a large Christian *Basilica*, hastily erected c. 500 A.D. of earlier materials and covering the ruins of a large hall. It has a burial ground on the E. and N. sides, two apses, a central altar, marble columns (taken from earlier buildings), a W. crypt, and a N.W. baptistery containing a deep cruciform font. Adjoining the baptistery and forming the W. boundary of the rectangular

forum is the lofty podium of the *Temple of Jupiter*, erected in limestone about the time of the birth of Christ and originally dedicated to Serapis. It was rededicated and faced with marble slabs about the middle of the 2nd century. A large bust of Jupiter, of the type of the Zeus of Otricoli, with its original pedestal, busts of Concordia and Mercury, the statuette of a goddess, inscriptions, architectural fragments, etc., have been found in the underground cellae at the rear and set up again. Opposite the W. side of this temple are a number of private dwellings, and opposite the N. side is a large structure, perhaps another temple. The *Curia* extends on the N. side of the forum in two sections: on the E. an anteroom with an inner ring of columns and apses on the longer sides, on the W. the council chamber with low steps as seats for the councillors. Adjoining this on the N. is another Christian *Basilica* (c. 550 A.D.), with aisles and a beautiful mosaic pavement (covered with sand). The apse, at the E. end, is entirely demolished. The market hall perhaps lay on the E. side of the forum.

The custodian points out the beginning of the path leading S.E. from the E. wall of the forum quarter to the amphitheatre (2/3 M. rough walking; accessible also by motor-car from the entrance). The small *Theatre*, which has not been excavated, lies on the hill to the right. Behind it are a cistern, remains of an aqueduct, latomiae (quarries, p. 453), and Punic tombs. The course of the Roman E. wall is traceable (l.). The *Amphitheatre*, the finest relic of ancient Sabratha, was hollowed out of the limestone rock and about a quarter of the area (on the S. side) has been re-excavated. The arena (213 by 161 ft.) is two-thirds the size of the Colosseum at Rome. There are twelve tiers of seats below the ground-level, and above these there were probably others built of wood. The Roman necropolis was in the vicinity. A path leads back from the amphitheatre to Sabratha Vulpia.

The next railway stations are (50½ M.) *Zuâga el-Agelât*, (62 M.) *Mellita*, and (67¾ M.) *El-Mangûb*.

72¾ M. **Zuâra** (Albergo Bartoletti), the chief settlement W. of Tripoli, has 11,400 inhab., mostly Berbers. The market (sûk), town hall (beladîa), and citadel (castello) are in the part of the town away from the sea. — From Zuâra it is another 37¼ M. to the Tunis frontier at Râs Agedîr (p. 499).

B. From Tripoli to Henscîr and Gariân.

RAILWAY (narrow-gauge) to 'Vertice 31' (the provisional terminus, 4 M. short of Gariân) in 4 hrs., thence by Motorbus to Gariân; rail-and-road fare from Tripoli to Gariân 26 *L.* 70, 16 *L.* 70 c. Motor-car from Tripoli to Gariân and back about 400 *L.*, one seat (comp. p. 500) 95-120 *L.*

ROAD: 15 M. *Sudni Ben-Adem* (p. 510); 28½ M. *El-Azizia* (380 ft.); 49 M. *Henscîr* (p. 510); 59 M. *Gariân* (2352 ft.; p. 510). The road, which

is in good condition, leaves the coast road short of Gargâresc and near Suâni Ben-Âdem joins the railway and the road from Tripoli viâ Fóndugh Ben-Gascîr (Castel Benito). From Henscîr to Gariân, see below.

The trains start from the central station (p. 499). To (7½ M.) *Bivio el-Ghirân*, see p. 508. The railway continues S., leaves the oasis of Zanzûr (p. 508) on the right, and, gradually ascending, crosses the Gefâra Steppe (p. 506), which in many places is being reclaimed for agriculture. Stations: 11¾ M. *El-Misciâsta;* 15 M. *En-Ngîla;* 18 M. *Suâni Ben-Adem;* 22½ M. *Bîr el-Miamîn;* 26¾ M. *Umm el-Âdem.*

31 M. **El-Azizîa** (380 ft.; two unpretending restaurants) is an important railway junction and the chief administrative centre of the steppe district. It has 800 inhabitants and consists of the government offices (in the square piazza), a small electric power station, and numerous warehouses for the barter of goods.

51½ M. *Henscîr el-Abiat. — Vèrtice 31* is the temporary terminus of the railway, the continuation of which to Gariân (4 M.; motorbus, see p. 509) is in progress.

From Henscîr to Gariân, 10 M., by road (motor-car, see p. 509). We cross the dry river-bed of Uâdi el-Hîra before reaching Fóndugh esc-Scebâni. At *Bu Gheilân* (1184 ft.; good water), a military post with a small oasis, we reach the foot of the Gebel. The bush growing in patches on the steppe is the Zizyphus lotus, or jujube tree, the fruit of which, of the size of sloes, is said to have been the food of the Homeric 'lotus-eaters'. We ascend the steep slope of the *Gebel* (p. 506) in numerous curves. At the top (c. 1970 ft.) we find ourselves suddenly in the bracing fruit-tree zone, with ancient olive, fig, and carob trees and with fields and meadows. Here begin the *Cave Dwellings*, consisting of depressions resembling shell-craters, 26-50 ft. deep, with the entrances to the chambers at the bottom (sometimes shown to visitors on request). Apart from the rocky peaks attaining a height of 2950 ft., the tableland is broken by numerous limestone hills, the remains of erosion. The road continues S., with slight ascents and descents, and finally climbs the second step in the mountain range in a fresh series of curves.

Gasr Gariân (2352 ft.; Albergo Gebel, 24 beds at 18-20, B. 5, L. 18, D. 22, P. 60 *L.*, with stove heating), situated on a mountain spur, has a dilapidated fort, new buildings for the military and civil authorities, and a mosque. The natives, about 4000 in number, live in primitive cave-dwellings (see above), which are, however, well adapted to the climate. One of them has been arranged as a show-place (adm. 5 *L.*). The negro soldiers forming the garrison, with their families, live in a camp of round stone huts. The view is superb. Roads run from Gariân, viâ (7 M.) *Bu Zaiân*, E. to (44 M.) *Gasr Iéfren* and S. to (53½ M.) *Mizda.*

C. From Tripoli to Leptis Magna.

By a good ROAD, 72¾ M., motorbus thrice weekly in 4 hrs. (63 *L.* 10, 39 *L.* 70 c.). The return journey is made on the following day. Special trips are made also from time to time (inquiries at Sciâra Sîdi Billiman 1-7, Tripoli, Pl. FG 3). A hired car (comp. pp. 500, 501) is preferable, allowing the excursion to be made in a single day (3-3½ hrs.' drive each way). Motor-car there and back 500 *L.*, single seat (comp. p. 500) 110-160 *L.* — Food and drink should be taken, in order to be able to devote as much time as possible to the ruins.

By STEAMER (Società Florio, Tobruk line) fortnightly to Homs in 8½ hrs. (night voyage). The steamer waits 5 hrs. at Homs, which scarcely allows time to visit Leptis, before proceeding to Apollonia (see p. 513).

The ROAD TO HOMS (71½ M.) and the ruins of Leptis Magna (72¾ M.) leaves Tripoli by the Porta Benito, on the S.E., and after 13 M. passes the oasis of Tagiûra (p. 507). It then runs along the dunes, which have been planted to prevent them from moving. We cross the reedy bed of the Uâdi Ramla to reach (15 M.) the police post of *Sîdi Ben-Nûr*. Beyond the deep Uâdi el-Msîd is (25 M.) *Gasr Garabúlli*, and beyond the Uâdi Túrgut is (32¼ M.) *Gasr Gefâra*. The road then runs at the foot of the Gebel (p. 506), which here approaches the coast, and crosses other dry river-beds.

71½ M. *Homs* (46 ft.; Albergo Le Venete, 10 beds), also called *Lebda*, is a small walled town with 2000 inhab., dominated on the W. by a large fortress. The steamer landing-place is 660 yds. N.

Homs is the starting point for a visit to **Leptis Magna**, on the coast 1¼ M. to the E. The ruins (adm. 5 *L.*; photographing forbidden) are among the grandest Roman remains on the shores of the Mediterranean, owing their good state of preservation to the fact that they were buried in sand for centuries. They have now been excavated and carefully restored.

Leptis, called in the pre-Byzantine period *Lepcis Magna* from its Phoenician name Lpqi, was the most important of the Tripolis cities (p. 501) in the early centuries of the Christian era. As early as the Carthaginian era it was so wealthy that it paid a tribute of a talent a day. It was the starting point of the Limes Tripolitanus, the Roman frontier rampart, which protected the province of Africa Vetus against the tribes of the Sahara during the 2nd and 3rd cent. A.D. The Emperor Septimius Severus (146-211) showed special favour to Leptis, his birthplace. After the destruction of its walls by the Vandals it was exposed to the raids of the Libyan Leuates. After 548, however, in the reign of Justinian, it was fortified anew by a narrower circle of walls and churches were built. It still existed as a town (Lebda) under the Arabs, but together with its famous oasis was eventually overwhelmed by sand, and the inhabitants migrated to Homs. The excavations, begun in 1920, have laid bare about one-tenth of the imperial city. Illustrated guide (Rome, 1927; 15 *L.*) by R. Bartoccini, who directed the excavations.

Following the Zlîten road, we cross the *Uâdi er-Rsaf*, ²/₃ M. to the S.E. of Homs, and ²/₃ M. farther we reach the museum and offices of the excavations, with the custodian's dwelling. The principal excavations extend hence for about ²/₃ M. to the N.E. along the left bank of the *Uâdi Lebda*, which the Romans diverted

to the W., by a dam $^2/_3$ M. above the city, into the Uâdi er-Rsaf, in order to prevent the harbour situated at its mouth from becoming silted up. In the period of decline (5th cent.) it broke through again to its original bed and destroyed part of the city. Proceeding straight on from the entrance, we reach, after 110 yds., the base of a *Triumphal Arch* erected at a cross-roads, like the Quadrifrons at Tripoli (p. 503). The frieze that ran round it has been found: in the centre is a quadriga with the Emperor Septimius Severus and his sons Caracalla and Geta.

We follow the ancient street for 100 yds. to the right, then turn left at the cross-roads of another 100 yds., to reach the palaestra of the **Great Thermae**, which according to the inscriptions were completed in A.D. 127 and were refitted in a magnificent style under Commodus and Severus. Many of the columns have been set up again, and many of the statues are housed in the museum (p. 513). The palaestra is a long courtyard, surrounded by a porticus and bounded on the short sides by semicircular exedrae. On the S. side of the palaestra is the swimming bath or 'natatio', with a pool 92 ft. long and 46 ft. wide. Adjacent, flanked with smaller swimming pools, is the frigidarium, surrounded by a corridor the S. side of which was subsequently converted into dressing rooms. The tepidarium, to the S. of the frigidarium, has a well-preserved, marble-lined central basin and decorative columns. On either side are four more rooms, which at a later date were converted into hot air baths (laconicum) by means of hollow flooring and heating arrangements. Next comes the original calidarium (hot room). The adjoining exterior rooms are not identifiable. On the way back to the palaestra we note the well-preserved latrines at the end of the E. wing.

Opposite the E. exedra of the palaestra is the lofty masonry of an apse, which has been restored to form a view-point (Belvedere Mussolini): to the N., the harbour, the forum, and the theatre; upstream, beyond the main road, are the two large reservoirs (p. 513) and, farther on, the diversion dam (see above and p. 511). The arch near the belvedere marks the beginning of a processional road that has not yet been excavated. About 150 paces N. we reach a long street running E. and W. (the 'decumanus'?), which crosses eight side-streets. At the first crossing is a nymphaeum of the time of Severus. The third side-street leads S. to the central gateway of the imperial forum.

The ***Imperial Forum**, the chief relic of ancient Leptis, dating from the middle and end of the 2nd cent. A.D., consists of an open space and a basilica and is enclosed by a wall of squared limestone. The square, 131 by 65½ yds., is surrounded by arcades, the cipollino columns of which have foliage capitals. The basilica,

temporarily approached from the last side-street in the decumanus, inside the Byzantine gateway, has in part survived up to the ceiling and retains its columns and marble decoration. In front of the outside E. wall are twenty-seven cipollino columns. The interior, 269 ft. long (between the apses on the short sides) and 121 ft. wide, was divided into three aisles by two rows of columns (twenty in each row). An inscription on the remains of the entablature at the N. end commemorates the construction of the basilica in the reign of Severus. The Corinthian capitals are adorned with the imperial eagle, and the marble pillars at the end of each row and at the corners of the apses are lavishly sculptured. This market-hall and law court was later used as a church, as is shown by a cruciform font found in the N.W. corner room.

Outside the above-mentioned Byzantine gateway lay the *Earlier Forum*. On its N. side, in the continuation of the decumanus, is a small Byzantine *Basilica*, built into a temple, and opposite to the E. is an *Exedra* of the time of Severus. By the sea, farther N.E., are the remains of small *Thermae*. High up in the portion of the city that has not yet been excavated, to the W. of the decumanus, is the *Theatre*, with marble columns on the stage wall. About 330 yds. further on is a section of the Roman *City Wall*, with the W. gate.

The small *Museum* near the entrance contains decorative statues from the Great Thermae (2nd cent. A.D.).

A series of ruins outside the excavation area may also be visited (with the custodian as guide). From the bridge on the main road over the Uâdi Lebda, 5 min. S.E. of the museum, we ascend on the right bank and after a few minutes reach two *Reservoirs* (the S. one with an ornamental façade), whence water was conveyed to the city by an aqueduct. Farther S. is the *Diversion Dam* (pp. 511, 512). — A portion of the E. quay of the Roman *Harbour* has been excavated, 1 M. to the N.E. of the bridge; above it, and adjoining the Byzantine wall and a Roman tower, is the base of a small *Temple*, with an altar in front of its N. side. — The *Circus*, on the shore, ⅔ M. to the E. of the harbour, is 492 yds. long and 109 yds. wide, but only a small part of it has been excavated. A channel takes the place of the usual dividing wall (spina) in the long axis.

D. From Tripoli to the Cyrenaica.

By Steamer (Società Florio) fortnightly from Tripoli to *Tobruk*, 640 nautical miles (737 M.) in 8½ days; to *Bengasi*, capital of the Cyrenaica, 394 naut. M. in 3½ days; to *Apollonia*, the harbour for Cyrene, 514 naut. M. in 6½ days. The small steamers (food quite good) are chiefly used for cargo traffic and sometimes wait a whole day at some of the ports of call, but as the length of stay is indefinite it is not as a rule possible to go on shore. — Bengasi is reached also every fortnight by a direct Florio steamer (Genoa-Alexandria service) in 36 hrs., and by a Citra steamer weekly from Syracuse (381 naut. M. or 439 M.) in 34 hrs., but neither has a connection for Apollonia.

For a visit to Cyrene and other places in the Cyrenaica a special police permit is necessary, which is only granted by the Questura at Rome, Naples, etc., through special recommendation and after long delays. Excursion permits (comp. p. 498) for each place to be visited and recommendations

to the local authorities must also be procured. In view of these difficulties our account of Cyrenaica is abbreviated.

Each of the places called at by the Tripoli-Bengasi-Tobruk steamers has its oasis. The harbours are shallow, so that the steamer casts anchor outside. When the sea is rough the processes of landing and embarkation are difficult and sometimes impossible.

Steamer quay at Tripoli, see p. 499. — After 8-9 hrs.' voyage we call at (60 naut. M.) *Homs*, see p. 511. — In another 3 hrs. we reach (78 naut. M.) *Zlîten* (Albergo Municipale, new). The small town, situated in a large oasis some way off, contains the mosque of Sîdi Abd es-Salâm, a great pilgrims' resort, a small museum, and an exhibition of native crafts. To the W. of the landing-place are the unimportant remains of the Roman villa of Bu-Kammera, the source of the beautiful mosaics in the Tripoli museum (p. 505). — Another 4 hrs. bring us to (113 naut. M.) *Misurâta* (Albergo Veneto). Cape Misurâta (the Promontorium Trikeron or Cephalus of the ancients), with its lighthouse, is a prominent landmark. The town consists of two parts, the Marina and the Città, the latter in the oasis 7½ M. to the W. There is much carpet-weaving, for which a technical school has been established. Motorbus daily between the Marina and the Città, and five times weekly to Tripoli. — We then skirt the W. coast of the Greater Syrtis, which is lined for 62 M. by the great salt-marsh of Sebka di Tauórga, and, keeping a S.E. course, arrive in 13 hrs. at (211 naut. M.) *Sirte* (Arabic *Gasr Zaafrân*). We then steam for 21 hrs. across the *Greater Syrtis* (Syrtis Major, Golfo di Sidra), the largest gulf on the N. coast of Africa.

394 naut. M. **Bengasi** (20 ft.; Albergo Italia, in the harbour square, 80 beds at 10-12 *L.*; Alb. Imperiale, Alb. Milano, etc.), on the E. edge of the Syrtis, is the capital of the administrative district of Cirenaica (p. 499) and the only seaport of any size on the 1245 M. of coast-line between Tripoli and Alexandria. The harbour is being improved, but at present passengers and goods are landed in tenders (comp. above). The town, with 30,000 inhab. (mostly Arabs; 5000 Italians), stretches N.E. from the harbour along a narrow tongue of land separating a salt lake from the sea. The modern Italian town near the harbour has been built in a handsome and spacious style, but the old town is comparatively unattractive. The bazaar, after being destroyed by fire, has been rebuilt since 1922 and now deals mostly in European goods. The rectangular lay-out of the streets in the old town betrays its ancient origin, but no other trace survives of *Euhesperis*, a name derived from the gardens of the Hesperides and changed by Ptolemy III. (247-222 B.C.) to *Berenice*, in honour of his wife.

The Corso d'Italia leads E. from the harbour square (Piazza del Re), passing (r.) the governor's residence and (l.) the government house, the Banca d'Italia, and the Tribunale (law courts). The last contains a temporary *Museum* for the finds from Cyrene (p. 516), which is open on Sundays (on other days the key must be inquired for at the government house).

The museum is much larger than the one at Tripoli. Room IV, at the end, contains the chief treasures: two archaic Greek female statues (beginning of 5th cent. B.C.); two satyrs, the one with the crossed legs very attractive (after Praxiteles); colossal statue of Alexander the Great; Eros drawing the bow (after Lysippus); ephebus, retaining the bronze eyelashes; the three Graces; colossal statue of Zeus with the aegis, by Zenion (time of Hadrian); two heads of Athena; Hermes (style of Polycletus); Dea Africa. — In the cabinets on either side of the passage leading to this room are a cast of the Venus of Cyrene (at Rome), the torso of a dancing girl, and a cult-statue of Isis, with well-preserved painting. — Room II contains a fine candelabrum and tripod of bronze.

At the end of the Corso d'Italia is the Porta Berca, a gate in the new wall. Outside it, on the right, is the *Railway Station*, for narrow-gauge railways E. to *Barce* (67 M.; see below) and S.E. to *Solûk* (35 M.). — The road running N.E. to Cyrene (8 hrs. by motor-car; preferable to the wearisome journey by sea) is not always usable.

From Bengasi the steamer sets a N.E. course at first and skirts the Cyrenaica highlands. After 4 hrs. we see, on a hill in the middle of the sandy coastal plain, the village of *Tocra*, near the ruins of the Greek *Teucheira-Arsinoe*. Another 4 hrs. bring us to (457 naut. M.) *Tolmêta*, the ancient *Ptolemais*, now a village of 375 inhab. near a magnificent collection of Greek, Roman, and early Christian ruins. Ptolemais was the successor of *Barca*, the wealthy daughter-city of Cyrene, situated on the edge of the plateau 18 M. to the S.E.; its ruins have entirely disappeared and its site occupied by *El-Merg* (853 ft.; Alb. Barce, new), an Arab town of 2500 inhab. which has recently been renamed *Barce*. Railway to Bengasi, see above. — About 7 hrs. after leaving Tolmêta the steamer drops anchor at Apollonia.

514 naut. M. **Apollonia** (Albergo Italia, clean), known till recently as *Mârsa Sûsa* (from its late-antique name of Sozusa), has now regained its ancient name. It is a small town surrounded by a new wall, with a supply of good water and many Italians among its 800 inhabitants. Originally, it was merely the port of Cyrene, but in late Roman times it became the chief town in the province. The theatre, by the sea, and the acropolis are still recognizable. The tall columns are relics of a Christian basilica erected on the ruins of a temple of Apollo. By the ancient harbour are five rock-hewn pits once used as granaries. The smaller antiquities are housed in a modest museum. — The ruins of Cyrene, in the highlands (p. 499) 11 M. to the S.W. of Apollonia,

are reached by a good road (military escort necessary at present). Towards the end of the journey we pass a large number of rock-tombs (comp. p. 517).

Cyrene (1804-2037 ft.), Italian *Cirene*, Arabic *Grenna* or *Gurenna*, is now partly occupied by *Ain Sciahhât* (plain quarters; excellent accommodation available for those provided with recommendations), a village of 750 inhab., with buildings for the garrison and the excavation authorities (Professor G. Oliverio). The view of the plain and the sea is superb.

Cyrene, founded from Thera c. 630 B.C., in a healthy and fertile spot near the still copious spring of Kyra, was strengthened by a further immigration in 570 B.C. It grew into a small state ruled by kings of the house of Battus (see below; overthrown c. 450 B.C.) and made itself master of all the seaward edge of the plateau. With their powerful fleet the Cyrenaeans repelled the attacks of the Carthaginians (c. 400-330), but in 322 B.C. they had to submit to Ptolemy I. of Egypt. Cyrene was the birthplace of Aristippus (born c. 435 B.C.), pupil of Socrates and founder of the Cyrenaic school of philosophy, of the poet Callimachus (c. 310), and of the learned Eratosthenes (c. 275). One of the sources of Cyrene's wealth was the export of the silphium plant, the juice of which was greatly prized as a condiment; it is now probably extinct and not to be identified with the poisonous Thapsia garganica which still grows here. In the last centuries B.C. the Romans converted the Pentapolis (i.e. the five principal cities of Cyrene, Apollonia, Ptolemais, Arsinoe, and Berenice) into a province. Under the later emperors the city, like the province, gradually fell into decay; the Byzantines made an effort to rebuild a portion of it with the ancient materials. After an American attempt (1910) the Italians have undertaken the systematic excavation of the ruined site.

From the main street of the village we first visit the precinct of Apollo, on the N.W. slope of the acropolis hill, and then the agora, higher up. In the Apollo temenos a large *Altar of Apollo* (beginning of 4th cent. B.C.) has been pieced together, with its dedicatory inscription; its slabs of Parian marble had been used as paving in the later reconstruction of the thermae. The *Temple of Apollo*, with its rows of columns (six in front), was rebuilt under Hadrian and roughly again in the 3rd cent., and in the Byzantine period was converted into a church. Some of the columns have been re-erected. The original structure dated back to the 6th cent. B.C. and had a peripteros of six by eleven columns, a three-aisled cella, and terracotta ornamentation; its columns were laid prone and used as a foundation for the 3rd cent. temple. Adjacent are shrines of *Isis* and *Horus*. The new *Thermae*, where, too, numerous columns have been set up again, were the source of the superb Venus of Cyrene at Rome and of the statues in the Bengasi museum (p. 515). The *Theatre* has not been excavated. The *Apollo Spring of Kyra* issues from a deep well and is once again to be given a worthy setting. The whole of the *Agora* or market-place, with the tomb of Battus, founder of the city, has been excavated and has yielded important inscriptions (stele, 6½ ft. high, with Augustan edicts; religious laws). Of the

colonnades surrounding the agora that on the N.E. side is the best-preserved. On the W. are the remains of a temple of Demeter. Outside the agora on the W. once rose the *Temple of Zeus*, the Capitol, supported on six steps, with four columns in front. It was rebuilt in later times and so far is only half-excavated. A fine head of Zeus (double-lifesize) of the Antonine period, after a Phidian prototype, was found in numerous fragments. Adjacent are two *Official Buildings*, one of them a nomophylakeion, for the preservation of the laws.

The *Byzantine Remains* include a basilica with re-erected columns but are unimportant. — There are two *Museums* with inscriptions, sculptures, and small antiquities. The statues now kept at Bengasi will eventually be brought back to Cyrene. — The *Necropolis*, which extends for a considerable distance around the city, is perhaps the most important of the ancient Greek burial-grounds. Many of the rock-tombs (some of which have façades in the form of temples) serve the natives as dwellings.

Beyond Apollonia the steamer rounds the promontory of Râs el-Hilâl and the Khersa Islands. In 6 hrs. we reach the promontory of Derna and its small shallow harbour.

554 naut. M. **Derna** (52 ft.; Alb. Miramare, Alb. Firenze), a town of 9000 inhab. (including 700 Italians), lies $^2/_3$ M. above the beach, in a luxuriant and well-watered oasis. No ruins are extant of the unimportant ancient town of *Darnis*. — Beyond the promontory of Râs et-Tîn the coast recedes far to the S. and forms the *Gulf of Bomba*, with its various rocky islands. Behind Menelaus Island once lay the ancient Portus Menelai. The *Platea Island* near it received from Thera, c. 640 B.C., the first Greek colony in the Cyrenaica. At the Gulf of Bomba begins the *Marmarica* region (p. 499), which extends beyond the Italian frontier in the Gulf of Sollûm (see Baedeker's 'Egypt'). *Tobruk Bay*, 150 M. from the frontier and 11 hrs. by steamer from Derna, is the best natural harbour between Bizerta and Alexandria.

640 naut. M. **Tóbruk** (98 ft.; hotel), with 1600 inhab., including 120 Italians. After a wait of 5 days the steamer starts on the return journey to Tripoli, calling at the same places.

From Tobruk to Egypt, from Tripoli to Algeria, etc., see Baedeker's 'Mediterranean'.

44. Excursion to Corfu.

A visit to Corfu is recommended even to those who have only two or three days at their disposal and are unable to extend their excursion to Greece. The quickest and cheapest method of reaching the island is viâ Brindisi. The necessary PASSPORT VISA is obtained from the Greek vice-consulate at Brindisi: charge 10 gold drachmas (8*s*. 3*d*.).

STEAMERS FROM BRINDISI TO CORFU (143 M., 124 naut. M.). Italian steamers: *Lloyd Triestino*, every Thurs. in 13½-14½ hrs. (returning on alternate Wed.), fare, including food, 1st class 3*l*., 2nd class 2*l*. 10*s*. (1125 dr., 937½ dr.). *Società Puglia*, on alternate Sat. in 11½ hrs. (returning on Mon.), fare 290, 132 *L*. (1178, 535 dr.), including food. The fares for the return-journey by either line are higher. Greek steamers, weekly service in 12-13 hrs., fares, including food, 250-300 *L*. (1010-1215 dr.): *Samos Co.* (Anglo-Greek) on Wed. (returning on Tues.), well equipped; *Hellenic Coast Lines* on Mon. (returning on Sun.). From Corfu the steamers go on to Patras or the Piraeus.

MONEY. The Greek *Drachma* (dr.) of 100 *Leptá* (l.) was stabilized in 1928 at the rate of 375 dr. to the English pound, 77 dr. to the United States dollar, and 4 dr. to the Italian lira. The notes of the National Bank, now distinguished by the cutting off of one of the corners, realize only 75% of their nominal value and are being gradually replaced by notes of the new National Bank realizing their full nominal value. Italian money also is accepted in the town of Corfu. Foreign money should be changed at a bank (p. 519); no truck should be had with the dealers at the steamers.—Eastern European TIME is 1 hr. in advance of Italian (Central European) time and 2 hrs. in advance of Greenwich time (comp. p. xiii).

Brindisi, see p. 264. On quitting the harbour the steamer at once steers towards the S.E. Early next morning the outlines of Albania come in sight in the Straits of Otranto, with the great rampart of the bare *Acroceraunian Mts.* (6644 ft.). Farther on, in the foreground, lies the island of Corfu. *Othoni, Ericusa*, and the other Othonian Islands are seen to the right. At the S. end of the Acroceraunian Mts. lies *Santi Quaranta*, where the steamers call, the poor Albanian seaport for Yánina, which is two days' ride distant (motorbus). The scenery of the Strait of Corfu (2-4½ M. broad), separating the island from the mainland, is very imposing. To the right towers Monte San Salvatore (p. 524). The town of Corfu is at first partly concealed by the island of *Vido*. On casting anchor we have on our left the double protuberance of the Fortezza Vecchia and on the right the dark ramparts of the Fortezza Nuova, with the suburb of Mandukio beyond.

The **Island of Corfu**, the northernmost and first in importance of the Ionian Islands, belonging geologically to the mountains of Epirus, is 226 sq. M. in area and has 91,000 inhabitants (including 1500 Italians). Its beautiful scenery, consisting of alternating hill and dale, precipitous cliffs and spacious bays, is enhanced by the abundance of water, a magnificent southern vegetation, and ancient forests. Corfu is delightful in spring and early summer (from the middle of March till the beginning of June), also in autumn (till the beginning of Nov.), as the climate is then mild and equable. The midsummer climate is similar to that of Sicily. The winter months, from the middle of Nov. till the end of Feb., are also quite mild, but rainstorms and variations in temperature are frequent. The island is well supplied with roads, constructed by the English.

ISOLA DI CORFÙ
1:300.000
Chilometri
Engl. Miles
C. Capo; P. Punta; S. M. Santo, Hagios.
C.Drasti
C.S.Caterina
L.Antinioti
S.Teodoro
S.Elia
P.Cassopetto
Tignoso
P.S.Stefano
Tetranisi
P.Denta
Lekurèsi
Caka
Caush
S.Quaranta, 2km
Bistrica
Karalibei
S.Giorgio (107)
L.Butrinto
Qenurio
Haidaraga
Sopik
Sidari
Roda
Perulades
Kavusades
Avliotes
Kavallari
Sfakera
Garnades
Agrafus
Pandeleimona
Peritia
Kassopo
Nifès
Tatates
Kimavades
Magulades
Kaktades
S.Duli
Kipriandates
Omali
Mt. S.Salvatore
Kalami
Kentroma
Butrinto
Mon. S.Elia
Vagalat
Karè
Pavia
Kepliali
Kavadates
Messaria
Valagno
Klimatia
Zigò
Sparilla
Nisaki
Perlepsimades
S.Athanasio
Malukius
Afiona
Manatades
Agro
Korepiskopis
Sokraki
Passo di S.Pantaleone
S.Marco
Pyrgi
Spagus
Vatognès
Skripero
Korakiana
Ipso
Makrades
Ercole
Dukades
Castello S.Angelo
Lakones
Krevazzula
Gardellades
Paleokastrizza
Liapades
P.Comeni
Valle di Ropa
Govino
Lazzaretto
Kondokali
Vido
Mandukio
Kukuriza
Potamo
Afra
Europulus
Ropa
CORFÙ
Molo
Porto
Sanità
Strada sulle Mura
P.S.Nicolò
Bagni
Dogana
Posta
Mercato
S.Spiliotissa
Pal. Reale
S.Spiridione
Adam
Strada Ninephoros
Teatro V.
S.Giacomo
Corso Giorgio
La Spianata
Fortezza
Schulenburg
Pal. Reale

Geograph. Anstalt von

Wagner & Debes, Leipzig.

Corfu Town.

ARRIVAL. Passengers are rowed to the *Sanità*, where the brief passport and customs examination takes place. Embarking or disembarking, with hand-luggage, 1st class 25 dr., 2nd 20 dr., 3rd 15 dr., trunk up to 50 kg. (110 lb.) 15 dr., disembarking and re-embarking the same day without luggage 25 dr. or 20 dr.; porter to the cab 2-3 dr., for large hand-bag 3-5 dr., trunk 10 dr.; the tariff is posted up. The importunities of boatmen, guides, cab-drivers, and hawkers can only be met with patience; the traveller had better let the hotel commissionaire on board deal with porter, boatman, and cab-driver.

HOTELS. **Hôtel d'Angleterre & Belle Venise* (Pl. a), in a lofty situation (views) to the S. of the town, with garden, 115 beds, P. 135-225 dr. — Plainer: *Suisse* (Helvetía; Pl. f; Swiss landlady), Mustoxydis Street, near the Esplanade, 28 beds, P. 100-200 dr., well spoken of, *Patras* (Pl. d), Nikiphoros Street, *Konstantinupolis*, at the harbour, both more in the Greek style, all with restaurants.

RESTAURANT (besides those in the hotels). *Ilýsia*, 60 Kapodistrias Street, in the Greek style. — CAFÉS on the Esplanade, at the beginning of the double avenue; also at Cannone (p. 522).

POST OFFICE at the harbour. — TELEGRAPH OFFICE near the Ionian Bank. — BANKS. *Ionian Bank* (Pl. 6), Nikiphoros Street; *National Bank* (Pl. 1), next to the Ginnasio; *Bank of Athens* (Pl. 8), at the harbour. — PHOTOGRAPHS and photographic materials at various shops on the Esplanade and in Nikiphoros Street. — NATIVE HANDICRAFT: *Mrs. Bergers*, near Monrepos (p. 522).

CABS. Horse-cabs in the town, 25 dr., excursions according to arrangement. Motor-cabs in the town 40-50 dr.; for excursions 8-9 dr. per km.; there and back to *Cannone*, 65-80 dr., to the *Achilleion* 150-200 dr., to *Benizze* or *Monte Santi Deca* or *Pelleka* and *Govino* 200-300 dr., *Spartilla* or *Palaeokastrizza* or *San Pantaleone* 300-400 dr. Maximum fares are charged in the height of the tourist season and on Sun. and holidays; when business is slack a considerable reduction is frequently obtainable. — MOTORBUS to *Lefkimo* at the S. and *Sidári* at the N. end of the island, starting in the afternoon and returning the next morning; fare 80 dr.

FERRY across the bay from the boat-house below Cannone to the point of land opposite (footpath to the Achilleion) 5 dr. per seat.

THEATRES. *Teatro Grande*, built in 1895 on the model of San Carlo in Naples, near the Porta Reale (mostly Greek operettas, or cinema); *Summer Theatre*, to the S. of the Ginnasio; *Theatre of Varieties*, on the George Boulevard.

SEA BATHS to the N. of the Esplanade; the best bathing is with a boat off the little island of Vido, or near Monrepos (p. 522).

CONSULATES. *British*, Kapodistrias Street; *Italian* (Pl. 5), near the Ginnasio on the upper esplanade. — STEAMSHIP OFFICES at the harbour.

ENGLISH CHURCH (*Holy Trinity*), Condi Terrace; services in Nov.-May.

CHIEF ATTRACTIONS (1½ day). Fortezza Vecchia (p. 521), Museum (p. 521), Tomb of Menecrates (p. 521), Kastrades (p. 521), Villa Monrepos and temple (p. 522), excursions to Cannone (p. 522), Gasturi and the Achilleion (p. 522), and Pelleka (p. 523).

Corfu, Ital. *Corfù*, Greek *Kérkyra*, is the capital of the island and province of the same name, and the seat of archbishops of the Greek and Roman Catholic churches. With its suburbs, it contains 34,400 inhab., among whom are 8000 Roman Catholics and 2500 Jews. The spacious harbour is enlivened by an active trade, oil from the extensive olive-groves (115 sq. M.) being the chief export. The fortifications constructed by the Venetians, i. e. the *Fortezza*

Vecchia, picturesquely situated in the sea, to the E. of the town, and the *Fortezza Nuova*, on the N.W., are now of no military account. The narrow streets present a busy scene. The chief languages are Greek and Italian, but the latter is spoken in the town only, not in the interior.

Kérkyra (Lat. *Corcyra*) was supposed by the ancients to be the Homeric *Scheria*, the land of the Phaeaci and of their king Alcinous. Colonized from Corinth at an early period (734 B.C.), it developed into a dangerous rival of its mother-city; the intervention of Athens in the dispute between Corinth and Corcyra was one of the immediate causes of the Peloponnesian War. The Romans obtained possession of the island in 229 B.C. The name of *Corfu* came into use in the middle ages and was at first confined to the rocky heights enclosed in the old fortifications; it seems to be a corruption of 'Korphus'. From 1386 to 1797 the island was under Venetian supremacy; from 1815 to 1863, along with the other Ionian Islands, it was under the protection of England, after which it was ceded to Greece. In 1916-17, during the Great War, Corfu was the seat of the Serbian government and the scene of its military reorganization. In Aug. 1923 it was temporarily occupied by the Italians in consequence of an unfortunate incident on the Graeco-Albanian frontier.

On disembarking we cross the court of the Dogana, turn to the left, and follow the Strada sulle Mura, which skirts the N. side of the town, affording numerous fine views, and reaches the Esplanade near the Royal Palace. Or we may proceed direct from the Dogana through the *Strada Nikiphoros*, the busy principal street, to the Esplanade in 5 minutes. Before we reach the Esplanade we pass on the left, behind the Ionian Bank, the church of *Santo Spiridione*, containing the silver coffin of the saint, whose body is carried in procession through the town on Palm Sunday, Holy Saturday, Aug. 11th, and the first Sunday in November. About the same distance from the Nikiphoros Street, but on the right, is the *Teatro Vecchio*, built by the Venetians, now the municipio.

The Esplanade (*La Spianata*) is an extensive open space, now partly converted into a municipal park, between the town and the old fortifications. On the W. side it is bounded by handsome houses with arcades on the ground floor. On the N. side rises the Royal Palace.

The **Royal Palace**, in grey Maltese stone, was erected at the beginning of the British period for the Lord High Commissioner, Sir Thomas Maitland (p. 495). The vestibule contains an antique lion couchant. One of the wings contains the throne-room, while the council-chamber of the former Ionian Senate is in the other. The palace has been marked down for museum purposes. The *Collections of Chinese and Japanese Art* presented to the state by Mr. Manos are already on view, and the archaic sculptures from the museum of antiquities (p. 521) are to be transferred hither. — A bronze statue of *Sir Frederick Adam*, the second Lord High Commissioner (1823-32), stands outside the palace.

At the E. end of the double avenue intersecting the Esplanade is (l.) a monument commemorating the defence of Corfu against the Turks in 1716 by *Count von der Schulenburg*, a general in the Venetian service. Beyond it a bridge crosses the wide canal to the Fortezza Vecchia.

The dilapidated ***Fortezza Vecchia** (visitors admitted; take care of the unprotected gaps in the walls), which rises in terraces on the steep twin-rocks, is now used only as barracks and a military hospital. At the foot of the height, on the right, is the garrison church, with a Doric portico, built by the English. The passage opposite the main entrance leads to the Commandant's Residence, an edifice with green shutters and balconies, approached by an incline and a flight of steps. We ascend hence to the left, pass through a long vaulted passage, proceed straight on to the ramparts, which are overgrown with vegetation, and finally mount a few steps to the platform on the W. rock (230 ft.; with signalling-station and lighthouse). This point commands a superb **View of the town and of the island from Monte San Salvatore and Capo Cassopetto on the N. to Capo Bianco on the S., while to the E. lies the coast of Epirus with its lofty mountains.

At the S. end of the Esplanade, beyond a small *Circular Temple*, raised in honour of Sir Thomas Maitland (p. 520), is the *Gymnasium* (last house on the right), the former Ionian University (1824-65). In the open space in front of it is a marble statue of *John Kapodistrias*, a native of Corfu, who was president of the Greek Republic from 1828 to 1831. A broad street descends hence to the Strada Marina (officially entitled in former days Empress Elizabeth Boulevard, now Leophóros Vasiléos Alexándru), which skirts the shore below the new quarter of the town and is a favourite evening promenade of the Corfiotes. Turning to the right after 4 min., then to the left, we reach the **Museum** (gratuity), containing ancient tomb-inscriptions and sculptures, notably the pediment relief from the archaic temple (p. 522): in the centre is a running figure of Medusa between her children Pegasus and Chrysaor; on either side is a lion; beyond these again are (r.) Zeus overpowering a Titan and (l.) a seated figure (Priam) at an altar; in the extreme left corner is a fallen warrior. To the S. of the museum lies the round Tomb of Menecrates, resembling a well (6th or 7th cent. B.C.). Above the tomb rises the dismantled *Fort San Salvador*, with the prison.

The Boulevard sweeps in a curve round the suburb of Kastrádes or *Garitsa*, and ends in the mole sheltering the bay. From a bend, short of the mole, we follow the continuation of the Strada Marina (the former Viale Imperatore Guglielmo Secondo) towards the S. In 7 min. we ascend by a road diverging to the left, opposite the apse of the old church of *Santa Corcyra*. The gate

on the left is the entrance to the ***Villa Monrepos** (*Villa Reale;* the property of the former royal family), the extensive gardens of which command beautiful views of the town and fortress (open free on Thurs. afternoon; on other days apply to one of the gardeners). On an eminence at the S. end of the park are remains of walls and re-erected stumps of columns marking the site of a temple of the 6th cent. B.C. (Temple of Kardáki).

The former Viale Imperatore Guglielmo follows the W. slope of the hilly peninsula, which extends to the S. between *Lake Kalikiópulo* and the sea. This was the site of the ancient town, the principal (commercial) harbour of which was formed by the Bay of Kastrades, while the lake of Kalikiópulo, now silted up, seems to have been the ancient *Portus Hyllaeicus*, used as a naval harbour. Near the convent of Santi Teodori (marked 'Convento' on the plan) the ruins of an extensive archaic *Temple* (so-called Temple of Medusa; 52½ by 25 yds.; 7-6th cent. B.C.) were laid bare in 1911. The most important remains found here (now in the Museum, see p. 521) were the sculptures from the pediment. The N. portion (33 ft.) of the altar for burnt offerings, with steps and a frieze of triglyphs, is in fairly good preservation.

The road, flanked by rose and orange gardens, and farther on by beautiful olive-groves, ends, about 2 M. from the Esplanade, in a circular space named the ***Cannone** (Kanóni; café; motor-cabs, see p. 519), commanding a splendid view of the S. portion of the E. coast.

Opposite, at the entrance to the old Hyllaean harbour, lies the *Scoglio di Ulisse* (cliff of Ulysses), or *Pontikonisi* (mouse-island), a cypress-planted islet with a chapel and a parsonage, frequently mistaken for the subject of Böcklin's painting 'The Island of the Dead'. The Greeks took this to be the Phaeacian ship which brought Ulysses to Ithaca and was afterwards converted into stone by the angry Poseidon. The S.W. side of Lake Kalikiópulo, where a brook named *Kressida* enters the lake, is pointed out as the place where Ulysses was cast ashore and met the princess Nausicaa.

Several charming ***Excursions** may be made from the capital into the interior of the island, where the native costumes are still worn.

To the South. — To *Gasturi* and *Benizze* (7½ M.) and back, by carriage in 3-4 hrs. (one-horse cab from 40 dr.; motor-cab, see p. 519). The road quits the town by the former W. gate, or *Porta Reale*, traverses the suburb of San Rocco, skirts the lake of Kalikiópulo, and then ascends in windings to (5 M.) **Gastúri**, where in a gorge is an ancient well under a venerable plane-tree. About ½ M. farther on, a little to the left, is the villa ***Achilleion** ('Achíllion'; 475 ft.), built by Raffaele Carito in 1890-91 for Empress Elizabeth of Austria (d. 1898) in the Italian Renaissance style and bought by the German emperor (William II.) in 1907. The Greek government, which purchased the estate in 1928.

intends to lease it as an hotel and casino. Meanwhile, the building (now empty) and the park are open from 11 to 5 (adm. fee, applied to charitable purposes: 10 dr., or, if the park also be visited, 25 dr.). On the terraces at the back of the villa are numerous statues (many of them mutilated), including a fine Dying Achilles by Herter (in marble; 1886) and a large upright statue of Achilles by Götz (in bronze; 1910). In the park, which descends towards the sea, is a kiosque with a statue of the Empress Elizabeth, replacing one of Heine. — We descend (short-cuts for walkers) to the (1¾ M.) fishing-village of *Benizze*, with the remains of a Roman villa (gratuity). A new road, skirting the E. coast, below the height occupied by the Achilleion, leads back to the upper road. Boat hence to Kastrades, 100-150 dr.

To the **Monte Santi Deca** (1890 ft.), Greek *Hagi Deka* ('Ten Saints'), by carriage (there and back 5-6 hrs.; motor-cabs, see p. 519). About ⅔ M. short of Gasturi we diverge from the road described on p. 522 and drive to the (1¼ hr.) village of Hagi Deka (675 ft.), at the foot of the hill, and then ascend with a guide to the top in 1 hour. Splendid panorama. We descend by a narrow path, eventually through olive-groves, to (½ hr.) *Apáno-Garuna*, where the carriage should be ordered to meet us. We return to (1½ hr.) Corfu viâ the pass of *Hagios Theódoros* (787 ft.; ¼ hr. N.W.) and *Kamára*.

To the West. — To **Pélleka** (there and back by carriage in 3½-4 hrs.; motor-cab, see p. 519). Beyond the suburb of San Rocco (p. 522) we reach the (20 min.) village of *Alipù*. About ¼ hr. farther on, avoiding the road on the right to Afra (see below), we keep straight on, crossing the *Potamò*, the largest stream in the island, though here generally waterless in summer. A short ascent among olive-trees brings us within sight of Varipatádes, lying high above us to the left among olive-groves, and of *Pélleka*, straight in front of us, within 1½ hr.'s drive. The road ascends steeply before reaching Pelleka and beyond it is continued almost to the top of the hill on the W. coast (890 ft.), whence an admirable view is enjoyed.

To the North. — To **Govino** viâ Afra, returning viâ Potamò, a charming round (carriage in 2½-3 hrs.; motor-cab, see p. 519). From Corfu to Alipù and the bridge over the Potamò, see above. We follow the road to the right to (¾ hr.) *Afra*. To the right is Kukuriza, to the left a view of the Ropa valley. Farther on *Kondókali* is passed on the shore to the right, and we soon reach *Govino*, with the remains of a Venetian arsenal, situated on a beautiful bay. Off the coast lies the Lazzaretto Island. — The road to the right beyond Kondókali, as we return, leads back to Corfu viâ the large village of *Potamò*.

To **Palaeokastrizza**, a drive of 3 hrs. there and 2½ hrs. back (motor-cab, see p. 519). About halfway to Palaeokastrizza, 1½ M. beyond Govino (p. 523), a road diverging from ours to the right crosses the *Bridge of Phéleka* and leads over the grand *Pass of San Pantaleone* (1040 ft.; with a spring), which intersects the range of hills separating the centre of the island from the N. part (good view from the rocky height to the left of the pass, ascended in ¼ hr.). Our road keeps to the left. To the right as we proceed towers the *Monte San Salvatore*, Greek *Pantokrátor* (2972 ft.), the highest elevation in the island, which may be ascended (with guide) in 2-3 hrs. As we approach the W. coast the view of the red cliffs, honeycombed with caves, along which the road is constructed, becomes more and more imposing. Our road diverges from that to Dukades, descends in curves to the (½ hr.) bay of Liapádes, and thence reascends to the (¼ hr.) convent of *Palaeokastrizza*, which lies on a high rock and commands a beautiful view of the W. coast and the sea. The monks provide light refreshments (gift expected).

List of Artists

Abbreviations: A. = architect; P. = painter; S. = sculptor; c. = circa, about; fl. = floruit, flourished; Bol. = Bolognese; Bres. = Brescian; Ferr. = Ferrarese; Flem. = Flemish; Flor. = Florentine; Fr. = French; Gen. = Genoese; Ger. = German; Istr. = Istrian; Ital. = Italian; Lomb. = Lombard; Mant. = Mantuan; Mess. = Messinese; Mod. = Modenese; Neap. = Neapolitan; Pad. = Paduan; Pal. = Palermitan; Parm. = Parmesan; Pis. = Pisan; Rom. = Roman; Sicil. = Sicilian; Sien. = Sienese; Span. = Spanish; Umbr. = Umbrian; Ver. = Veronese.

The Arabic numerals enclosed within brackets refer to the art-notices throughout the handbook, the Roman figures to the introduction (p. li).

Ainèmolo, Vincenzo di Pavia (*Vinc. Romano*), Pal. P., d. after 1557.

Alibrando, Girolamo, Mess. P., 1470-1524.

Allegri, Antonio, see *Correggio*.

Amatrice, Cola dall' (*Nicola, Filotesio*), Rom. and Neap. A., P., d. c. 1547. — (237. 238).

Amidano, Giulio Cesare, Parm. P., 1566-1630.

Angèlico da Fièsole, Fra Giovanni, Flor. P., 1387-1455.

Angicourt, Pierre d', Fr. S., worked in Italy 1269-84. — (lxx. 47).

Antoniazzo Romano (*Aquilio*), Rom. P., d. after 1508.

Apollonius of Tralles, Greek S., brother of Tauriscus. — (lviii).

Aquila, Pompèo d' (*Cesura*), P., d. 1571.

—, *Silvestro dall'* (*S. l'Ariscola*), S., 15th cent.

Arpino, Cavalière d' (*Giuseppe Cesari*), Rom. P., c. 1560-1640. — (235).

Auria, Domenico d', Neap. S., pupil of Giovanni da Nola, d. 1585.

Baboccio da Piperno, Antonio, Neap. S., A., 1351-1435. — (57).

Baçó, Jacomart, Catalan P., d. 1461. — (lxxiii).

Barbieri, see *Guercino*.

Barisanus, bronze-founder, end of 12th cent. — (lxviii. 258).

Bartolommèo della Porta, Fra, Flor. P., 1475-1517.

Bassano, Iacopo (*da Ponte*), Ven. P., 1510-92.

—, *Leandro* (*da Ponte*), son of Iacopo, Ven. P., 1557-1622.

Bazzi, Giovanni Antonio, see *Sodoma*.

Bellini, Gentile, brother of Giovanni, Ven. P., c. 1429-1507.

—, *Giovanni*, Ven. P., c. 1430-1516.

Beltraffio, see *Boltraffio*.

Bernardi, Giovanni, da Castel Bolognese, Bol. and Rom. goldsmith, 1495-1555.

Bernini, Giovanni Lorenzo, Rom. A., S., 1598-1680.

—, *Pietro*, Flor. S. at Naples, 1562-1629.

Bertini, Giovanni and *Pacio*, Flor. S. at Naples, c. 1343. — (lxxii).

Besozzo, Leonardo da, Lomb. P., mentioned 1421-88. — (lxxiii).

Bles, Herri met de (surn. *Civetta*), Flem. P., fl. c. 1535-65.

Bologna, Giovanni (*Jean Boulogne* of Douai), Flem. and Flor. S., c. 1528-1608.

Boltràffio (*Beltraffio*), *Giovanni Antonio*, Mil. P., pupil of Leonardo da Vinci, 1467-1516.

Bonannus, Pis. A., S., end of 12th cent. — (lxviii).

Bonito, Giuseppe, Neap. P. from Castellammare, 1707-89.

Bonvicino, see *Moretto*.

Borremans, Guglielmo, Flem. P. at Palermo, beginning of 18th cent.

Botticelli, Alessandro or *Sandro* (*A. Filipepi*), Flor. P., 1444-1510.

Bronzino, Angelo, Flor. P., 1503-72.

Brueghel or *Bruegel, Pieter, the Elder*, Flem. P., c. 1525-69.

Buonarroti, see *Michelangelo*.

Buono (*de' Buoni*), *Silvestro*, Neap. P., d. c. 1500.

Caccavello, Annibale, Neap. S., c. 1515-before 1579. — (22. 48).

Calabrése, il, see *Preti*.

Calidri, Paolo, see *Veronese*.

Camaino, Tino di, Sien. S., died c. 1338. — (lxxii. 58).

Cambiaso, Luca, Gen. P., 1527-85.

Camilliani (*Camillo*), Flor. A., S., c. 1603.

Camogli, Bartolomeo da, Gen. P., d. 1358.

Camuccini, Vincenzo, Rom. P., c. 1773-1844.

Canaletto (*Bernardo Belotto*), Ven. P., 1724-80.

Canòva, Antonio, S., 1757-1822.

Caràcciolo, Giambattista (surn. *Battistello*), Neap. P., c. 1570-1637.

Caravaggio, Michelangelo Amerighi da, Lomb., Rom., and Neap. P., c. 1574-1610. — (lxxiv).
—, *Polidòro da*, Rom., Neap., and Sicil. P., 1495-1543.
Carracci, Agostino, Bol. P., 1558-1602.
—, *Annibale*, Bol. P., 1560-1609.
—, *Lodovico*, Bol. P., 1555-1619.
Cavallini, Pietro, Rom. P., c. 1300. — (lxxiii).
Cavallino, Bernardo, Neap. P.,1622-1654. — (lxxiv).
Celebrano, Francesco, Neap. S., 1729-1814.
Cellini, Benvenuto, Flor. S. and goldsmith, 1500-72.
Civetta, see *Bles*.
Claude Lorrain (*Gellée*), Fr. P., 1600-1682, at Rome after 1627.
Cleve, Joos van (*van der Beke*), Flem. P., d. 1541.
Colantonio, Neap. P., fl. c. 1400. — (lxxiv).
Cónca, Sebastiano, Neap. P., 1679-1764. — (25. 57).
Corenzio, Belisario, Neap. P., c. 1558 - c. 1643. — (lxxiv).
Cornelisz, Jacob (*van Oostzaanen*), Dutch P., before 1470-1533.
Corradini, Antonio, Neap. S., from Este, d. 1752. — (60).
Corrèggio (*Antonio Allégri da*), Parm. P., c. 1489-1534. — (93).
Cosmati, Rom. family of stone-carvers and mosaicists, 12th and 13th cent. — (lxix).
Cranach, Lucas, Ger. P., 1472-1553.
Credi, Lorenzo di, Flor. P., 1459-1537.
Criscuolo, Giovanni Filippo, Neap. P., c. 1500-84 (?).
Critius, Greek S., 5th cent. B.C. — (lvii).
Crivelli, Carlo, Ven. P., fl. c. 1468-1493.

D*addi, Bernardo*, Flor. P., mentioned 1320-50.
David, Gerard, Flem. P., c. 1460-1523.
Dolci, Carlo, Flor. P., 1616-86.
Domenichino (*Domenico Zampiéri*), Bol., Rom., and Neap. P., A., 1581-1641. — (lxxv).
Donatello (*Donato di Niccolò di Betti Bardi*), Flor. S., 1386-1466. – (lxxii).
Dürer, Albrecht, Ger. P., 1471-1528.
Dyck, Sir Anthony van, Flem. P., 1599-1641.

E*uphranor*, Greek S., P., 375-335 B.C.

F*abriano, Gentile da*, Umbr. P., before 1370-1428.
Falcone, Aniello, Neap. P., 1600-65.
Fansaga (*Fanzaga*), *Cosimo*, P., S., A., 1591-1678.
Fiesole, see *Angelico*.
Finoglia, Paolo Domenico, Neap. P., d. 1656.
Firenze, Andrea da (*A. de Florentia*). Neap. S., 1388-before 1459. – (lxxii).
Fontana, Domenico, Rom. A., 1543-1607. — (45. 56).
—, *Lavinia*, Bol. P., 1552-1602.
Fredi, Bartolo di, Sien. P., d. 1410.
Fuga, Fernando, Flor. A., 1699-1780.

G*abriele d'Agnolo*, Neap. A., c. 1496.
Gaggini, Domenico, Neap. and Sicil. S., d. 1492. — (lxxiii).
—, *Antonello*, son of Domenico, Sicil. S., 1478-1536. — (334).
Garbo, Raffaellino del (*R. Carli*), Flor. P., 1466-1524.
Gargiulo, Domenico, surn. *Micco Spadaro*, Neap. P., 1612 - after 1664 (1675?).
Garòfalo (*Benvenuto Tisi da*), Ferr. P., 1481-1559.
Gentileschi, Artemisia, Rom. P., 1597-after 1651.
Ghirlandáio, Domenico (*D. Bigordi*), Flor. P., 1449-94.
Giaquinto, Corrado, Neap. P. from Molfetta, 1699 - c. 1765.
Giordano, Luca, surn. *Fapresto*, Neap. P., c. 1632-1705. — (lxxv).
Giotto (*di Bondone*), Flor. P., A., S., 1267(?)-1337. — (lxxiii).
Gossaert, Jan, surn. *Mabuse*, Flem. P., c. 1475-1533 or 1534. — (332).
Greco, see *Theotocòpulo*.
Grimaldi, Francesco, A. at Naples, 1560 - after 1641. — (67).
Guercino, il (*Giovanni Francesco Barbièri*), Bol. and Rom. P., 1591-1666.

H*ackert, Philipp*, Ger. P., 1737-1807. — (lxxv).
Hayez, Francesco, Ital. P., 1791-1882.

K*auffmann, Maria Angelica*, Ger. P., 1741-1807.

L*ama, Gian Bernardo*, Neap. P., d. after 1600.
Lanfranco, Giovanni, Bol., Rom., and Neap. P., 1581-1647. — (lxxv).

Laurana, Francesco, Istr.-Ven. S. working in Naples and Sicily, c. 1425-1502. — (lxxiii).
—, *Luciano*, Istr. A., died c. 1479.
Leonardo da Vinci, Flor. and Mil.P., S., A., 1452-1519.
Lotto, Lorenzo, Ven. P., 1480-1556.
Lucas van Leyden (*Luca d'Olanda*), Dutch P., 1494-1533.
Luini, Bernardino, Lomb. P.,c.1470-1532.
Lysippus, Greek S., 4th cent. B.C. — (lviii).

M
Mabuse, see *Gossaert*.
Maglione, Flor. P., S., second half of 13th cent.
Magnasco, Alessandro, Gen. P., 1681-1747.
Maìdno, Benedetto da, Flor. A., S., 1442-97, brother of the following.
—, *Giuliano da*, Flor. A., 1432-90.
Malvito, Tommaso, S. from Como, at Naples c. 1500. — (56).
Mantegna, Andrea, Pad. and Mant. P., 1431-1506.
Martini, Simone, Sien. P., c. 1285-1344. — (lxxiii).
Masaccio (*Tommaso di Ser Giovanni Guidi*), Flor. P., 1401-28.
Masolino (*Tommaso di Cristòfano Fini*), Flor. P., 1384-1435 (?).
Matteis, Paolo de, Neap. P., 1662-1728.
Mazzòla, Filippo, father of Parmigianino, Parm. P., c. 1460-1505.
—, *Francesco*, see *Parmigianino*.
—, *Girolamo* (*Bedolì*), Parm. P., c. 1500-69.
Mazzoni, Guido (*il Modanino*), Mod. S., c. 1450-1518.— (lxxii.56).
Mengs, Anton Raphael, Ger. P., 1728-79. — (25).
Merliano, Giovanni, see *Nola*.
Messina, Antonello da, Sicil. and Venetian P., c. 1430-79. — (lxxiv).
Michelangelo Buonarròti, Flor. and Rom. A., S., P., 1475-1564.
Michelozzo, Flor. A., S., 1396-1472.
Mignard, Pierre, French P., 1612-95.
Modanino, see *Mazzoni*.
Mola, Pier Francesco, Rom. P., 1612- c. 1644.
Monrealese, see *Novelli*.
Montórsoli, Fra Giovanni Angelo, Flor. S., assistant of Michelangelo, 1507-63.
Moretto da Brescia (*Alessandro Bonvicino*), Bres. P., c. 1498-1555.
Mura, Francesco di (*Franceschiello*), Neap. P., 1696-1784. — (57).

N
Naccherino, Michelangelo, 1550-1622.
Nesiotes, Greek S., 5th cent. B.C. — (lvii).
Nòla, Giovanni da (*G. Merliano*), Neap. S., perhaps 1478-1558.
Novelli, Pietro (*il Monrealese*), Sicil. P., 1603-47. — (341).

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Oderisio, Roberto, Neap. P., middle of 14th cent. — (lxxiii. 273).
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